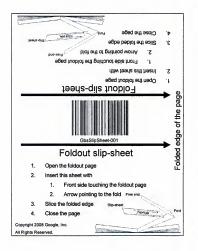


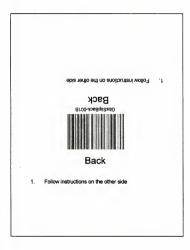
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#### MAL SCREAM OUT NOW! FFATURING "KILL ALL HIPPIES" "SWASTIKA EYES"

#### IN THE NEWS

NARM Issues Position Paper On E-Commerce See Page 10

#### HEATSEEKERS

Polydor Teen Act S Club 7 Hits No. 1 With U.S. Debut See Page 24

#### MP3.com Rulina Mulled **Questions Linger After Labels' Victory** the debut of the service, which allows

BY EILEEN FITZPATRICK LOS ANGELES-While the music industry is calling a judge's ruling against MP3.com a victory, it is but one battle in what is shaping up to be a long war .

District Judge Jed Rakoff ruled that

MP3.com's My.MP3 service violated

copyrights of member companies of

the Recording Industry Assn. of

America (RIAA). The RIAA had filed the lawsuit on behalf of its label

members in January within weeks of

Toward End Of MAP

NEW YORK-With all five of the

major labels now having apparent-ly signed the Federal Trade Com-

mission's (FTC) consent decrees

that will eliminate their minimum-

advertised-price (MAP) policies

(BillboardBulletin, May 3), the

FTC is expected to publicly post the

ruling imminently and invite public

a decree in January but didn't dis-

close that information until early

April, when it filed its 10-K form

with the Securities and Exchange

Commission. Sources say the other

majors signed the consent decree

sometime during the April 27-May 1

(Continued on page 146)

The Warner Music Group signed

**Maiors All Move** 

BY ED CHRISTMAN

comment

over maintaining

rightful control

of copyright per-

formances and

music on the Internet.

Sony, Universal Link For Web Subscription Service Page 10

CEO Hilary Rosen said the trade group was pleased with the decision but wouldn't In a recent summary judgment, (BillboardBulletin, May 2), U.S. comment further.

As the case moves into the penalty phase, My.MP3 continues to operate until damages can be assessed

users to access albums via a person-al Internet account. The RIAA suc-

cessfully argued that MP3.com had

illegally amassed a database of more

than 45,000 CDs

In a statement.

RIAA president/

for the service.

In fact, MP3.com CEO Michael Robertson says that the service will continue to operate even if it is forced (Continued on page 145)

BY GAIL MITCHELL

dow before

it becomes

a major

threat. And by

using that

to

time



threat will be defused

"My advice to retailers is to just upgrade your service. After all, if you've been in business for any period of time, it wasn't the

Internet or any of the new technology that built our husiness-

es in the first place, s a y s George Daniels.

"So I don't feel threatened. The best advertisement has always (Continued on page 153)



BY MELINDA NEWMAN

LOS ANGELES-Following the long-expected May 2 announcement of Antonio "L.A

Reid as president/ CEO of Arista Records (BillboardBuiletin, May 3), succeeding Clive Davis, managers of Arista acts say

and L.A. Reid will have the best of

intentions in making as smooth a

transition as possible," says David Passick, who manages developing Arista rock acts

Angie Aparo and Sister Seven. "However, transitions unfortunately, do not happen smoothly from a Friday to a Monday. I think we have to accept the fact that there is going to be a transition period, and

MAY 13, 2000

that things will be put on hold for a minute. Ultimately, I have faith that (Continued on page 146)



### Womack Inspires On MCA's 'Dance'

#### BY DEBORAH EVANS PRICE

NASHVILLE-Every so often a song comes along in an artist's career that serves as a defining moment, "I Hope You Dance" is that moment for Lee Ann Womack.

"It's a career record," says MCA Nashville chairman Bruce Hinton. 'Every now and then, there's the perfect match of song and artist. To me. it's definitely on anyone's serious list to be considered for song of the year (Continued on page 115)











upgrade services, cross-promote, further build customer bases, and solidify ownership control via their own Web sites, they hope the

But Merchants Are Urged To Upgrade Services LOS ANGELES-Despite the Internet's rapid growth, African-

## E A ENTERTAINMENT

they expect every thing to calm down following what could be a rocky transition period. **B&B Retail Doesn't Fear Net** 

"I'm sure that everybody there



ZELNICK

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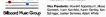
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#### PRESIDENT: Heward Lander



## Atlantic, AOL Team For Album Campaign er merger was immediately evident-and

#### BY MARILYN A. GILLEN

NEW YORK-While America Online (AOL) and Time Warner are awaiting const tion of their planned mega-merger, the first synergistic fruit of the pairing is already evident in a forthcoming album from Atlantic Records act matchbox twenty.

"Mad Season By matchbox twenty," due May 23 worldwide on Melisma/Lava/Atlantic (Billboard, April 1), will be the focus of what Atlantic Records executive VP/GM Ron Shapiro calls "a groundbreaking, interactive marketing campaign the likes of which has never been done before."

In true back-scratching fashion, the initiative is designed not only to expose AOL's 22 million subscribers to the music of matchbox twenty but also to put AOL's services and

music-related products directly into the hands of matchbox twenty fans.

Among the key elements in the mul tifaceted global promotion are inclusion of several pieces of AOL software on the CD itself, as well as extensive tio.ins

between the album and the band and a wide range of AOL properties worldwide. Album packaging will flag the inclusion of the added interactive material, according to Shapiro.

Atlantic says initial album shipments will be slightly more than 1 million. The group's previous release, 1996's "Yourself Or Someone Like You," has sold 6.9 million copies in the U.S., according to SoundScan.

Among the online events planned for AOL members are a special AOL band area that will have music previews, videoclips, tour news, photos, and links to the act's official Web site; ongoing tour coverage from dates along the band's club trek, beginning May 16; an online chat with the group on May 22, which will be available simultaneously to AOL subscribers in the U.S., Canada, Australia, and the U.K., among other territories; and a band tie-in to the launch of AOL's new You've Got Pictures service, which will see the members of matchbox twenty choosing the winner of a "mad season"-themed digital photo contest.

As the online service promotes the band, so too will the act help promote AOL's ventures. Each matchbox twenty CD will be bundled with two AOL owned Internet music player properties, which are used to play back music online: a dedicated Spinner player and

a customized version of AOL's WinAmp player with a matchbox twenty skin. ("Skin" refers to the player's aesthetic appearance.)

The Spinner player offers direct access to a hand-designed Internet channel, dubbed "matchbox twenty radio," while the WinAmp player will give the user access to a live bonus track "You And I And I'

Users do not need to be AOL subscribers to access and use the players or the Internet channel and the bonus track, according to Josh Feiser, GM of Spinner/Nullsoft, two AOL properties.

Those who *sount* to sign up, however, will be welcomed aboard: Discs also contain AOL start-up software offering the opportunity to sign up for a free trial subscription to the service, according to an AOL spokeswoman.

> to offer any specifics regarding terms of the software deal with AOL, calling it only "win-win for everybody."

Atlantic's Shapiro also says that the desire to do something "special" was the spark for the campaign. "Matchbox twenty is one of our Shanirn declined

soth

biggest-selling albums and our biggest stars, and this sophomore album of theirs is not only so hugely anticipated after their debut album



appealing-to him when news of it broke.

'It was a light bulb going off," he says. "As

we were making this record and we saw the

Internet developing, we were trying to figure

out what we could do to make sure that we

continue to have a relationship with the kids.

That's the most important thing for us. "So then when AOL and Time Warner

[agreed to merge], I called [Warner Music Group chairman/CEO] Roger Ames and said,

'Here's the perfect opportunity to do some-thing special,' " Lippman adds. "And I'm real-

ly happy with how it turned out-even more

an I expected to be."

"So we were of course already sitting around thinking, 'What kinds of things can we launch and market this record with that have never been done before? How big can we make it, not just because of the anticipation but because of how brilliant we think this album is?" "Shapiro continues.

"So we were in the mind-frame of 'unprecedented, big, huge,' and the backdrop of that, of course, were the mergers going on with our parent company, one of which was AOL [and the other being Warner Music's merger with EMI Recorded Music]," he says. "So, needless to say, we thought, 'Oh God, AOL; let's go talk to AOL.'

Shapiro adds that Atlantic has consistently looked to mine promotional and marketing opportunities from its related companies, whoever they may be, including the WB Network and Time Warner's film and cable operations.

"We always try to avail ourselves of synergies in the relationships with our sister companies," he says. "We've been very pro-active on those fronts and have broken acts through them. We are very synergy-minded. So I say to our parent company, 'Keep on merging, and we'll keep exploring opportunities with our partners

COPYRIGHTS, WORK-FOR-HIRE & NAPSTER Artists must speak out! As explained in

my Jan. 29 Billboard commentary ("C'Right Change Spells Trouble For Artists"). Congress amended the Copyright Act by adding sound recordings" to the definition of works that may be considered "works made for hire." As a result, featured artists could lose the right, previously existing in the Copyright Act, to regain ownership of their sound recordings after 35 years from the date of copyright. Artistic control of the recordings and the future stream of income generated by them are at stake. The American Federation of Television and Radio Artists (AFTRA) has been working tirelessly to reverse this harmful change. It's time for everyone concerned with this ill-advised change to call your U.S. representative at

202-225-3121, advise them of your concern on this issue, and urge them to eliminate the new amendment and protect artists' rights. Ann F. Chaitovitz

National Representative/Staff Counsel, AFTRA New York

In "Letters" in Billboard's April 29 issue, artist Christine Lavin makes the case that because record labels unfairly exploit their artists by laying claim to a disproportionate share of royalties, they deserve to be ripped off by rogue entities such as Napster. Lavin confuses two separate issues: the onerous nature of recording contracts and simple copyright infringement. Theft of intellectual property is just that-theft-regardless of the rightful owners. No one (except the labels themselves. I suppose) disagrees with Lavin that artists regularly get raw label deals, but in the event they were getting their fair share, they would still be as victimized [by Napster] as the labels. She says, 'The rules have changed," but the rules have not changed; copyright law is copyright law

Furthermore, the laws of supply and demand have survived every business innovation, and the Internet will not escape. No Web-based entity will ever get people to buy what they don't want-just ask the folks at Nasdaq! That a respected veteran like Lavin cannot recognize these principles is disheartening and another case of musicians not being good businesspeople. That's the "rule" that ought to change.

Jefferson Thomas New York

Lotters appearing on this page serve as a forum for the expression of views of general interest. The opinious offered here are not necessarily these of Billbaard or its management Letters should be submitted to the Letters Editor. Billboard, 1515 Broadway, New York, N.Y. 10096

7



AOL has done such start-up bundling deals before with other labels, but this marks the first time it has put its Spinner and WinAmp players directly onto a music product.

"While you've seen online promotions for music before, this is really the first time that we've brought together so many different pieces of the promotional puzzle, including value-added content and software on the CD. says Felser. "It's great for matchbox 20 fans who just purchased the CD, because now they get a bonus track and a cool custom version of both of our players, and it's great for us because they also get introduced to our music services."

While the inclusion of interactive elements or "hyperlinks" on music CDs-which move users into the online environment where they could, conceivably, buy product from other Web merchants or labels-is a primary complaint in a suit filed by the National Assn. of Recording Merchandisers (NARM) against Sony Music, Shapiro says he anticipates no problems with the matchbox twenty bundles.

"The whole intent of this is marketing and promotion for matchbox twenty and AOL," he says. "The intent is not to be selling matchbox twenty albums outside of our retail partner base

NARM representatives could not be reached for comment by press time.

Michael Lippman, manager of matchbox twenty, says the upside of the cross-promotional opportunities in the AOL/Time Warn-LETTERS

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## Jive Works Net To Help Spears Do It Again

#### BY GORDON MASSON

LONDON-Jive Records is using Internet-bred marketing techniques to support the global launch of Britney Spears' second album. "Oope! ... I Did It Again." A dilemma in the artist's schedule is the main reason behind the campaign, which sees the teenager involved in some global activity of her own, courtesy of live promotional performances May 2 in Japan and May 5 in France

The launch events, in Tokvo and Paris, are being touted by Jive as among the most ambitious ever staged for the international debut of a new album.

Joined by 1,000 members of the world's imer media from more than 29 ding con countries, Spears is taking part in press conferences, photo shoots, TV news broadcasts, and one-on-one interviews ahead of the album's release-May 3 in Japan, May 18 everywhere else. Zomba imprint Jive hopes that the four-day stint between Tokyo and Paris will be the catalyst to propel Spears' latest offering on to even greater achievements than those of her multi-platinum debut set, "... Baby One More Time."

Both of the launch events involve an onstage interview with the artist, the screening of exclusive

behind-the-scenes video footage, and a live performance that will include songs from "Oops! ... I Did It Again."

Stuart Watson, managing director of Zomba International Record

Group, says the use of the Internet will not help cut the promo costs; he points to the cost of flying in hundreds of journalists to rendezvous with Spears. He tells Billboard, "If a superstar artist could possibly put themselves in every territory of the world to do their promotion, it would be great, but let's be realistic ... It's time now to start bringing the media to the artist

rather than the artist to the medi

"As a result, we decided to do an Asia/Pacific and a European launch and to fly the media to Britney." he adds. "This was driven by the fact that we had s limited period only for international pro-motion. That period is seven days, so we had to come up with something to cover the world."

Zomba and its imprint live are harnessing the power of the Internet with a strategy that includes the Webcasting of both launch events. International viewing pages have been created to allow local Web site partners to access the available content. A range of additional online initiatives will be exploited locally by Zomba International Record Group offices around the world.

RealNetworks is Jive's exclusive streaming partner for the two regional launch events. The content is being edited, unloaded, and streamed on demand (Continued on page 149)

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## NARM Takes Stand On E-Commerce Position Paper Outlines Rights Of Consumers, Retailers

#### BY ED CHRISTMAN

NEW YORK-In an attempt to make sure that consumer rights are taken into consideration as the industry moves toward electronic distribution. the National Assn. of Recording Merchandisers (NARM) is issuing a position paper titled "Baseline Principles For Online Commerce In Music."

The paper addresses concerns about consumers' right to privacy, confidentiality, and even anonymity. Also discussed in the paper are consumer rights under the "first-sale doctrine." which ensures that consumers are free to loan music to friends, take it to parties, or give it away.

While labels and technology companies so far have had the most input in shaping the electronic distribution husin ess models. Pam Horovitz. NARM president, points out that the "one voice not currently represented at any of the discussions of E-commore of music is the one wice with. cett whom the business of music has no basinger the music consumer

### Five Sanawriters Win Top Honors At **BMI Latin Awards**

#### BY JILL PESSELNICK

LOS ANGELES-"Livin' La Vida Loca" earned the song of the year award at BMI's seventh annual Latin Awards, held May 1 at the Regent Beverly Wilshire Hotel here. The single, co-written by Robi "Draco" Rosa and published by A Phantom Vox and Warner-Tamerlane Publishing, was the most-performed song in the BMI Latin catalog this



past eligibility year. An unprecedented five songwriters tied for the songwriter of the year award with three

songs each. The winners were last year's songwriter of the year, Kike San-tander ("Decir Adiós." "Te Vas." "Tu Amor"), Estefano ("Ciega, Sordomu-da," "Dejaría Todo," "Tú"). Marco Antonio Pérez ("A Mí Qué Me Quedó." "Huracán," "Perdedor"). Mario Quintern of Los Tucanes De Tijuana ("Amor Plantónico," "Desde Que Te Amo, "Hotel Corazón"), and solo artist Shaki-ra ("Ciega, Sordomuda," "Inevitable," "Tú").

Other multi-award songwriter win ners, with two songs each, included Rosa ("Livin' La Vida Loca." "Perdido Sin Ti"), Miguel Mendoza ("Amor Maldito," "Qué Más Te Puedo Dar"). and Aleiandro Sanz ('Aquello Que Me Diste." "Corazón Partío").

In the publishing arena, Warner Music Publishing, comprising Warner-Tamerlane Publishing and Rightsong Music, received its second publisher of the year award. Eight of its songs, including "Livin' La Vida Loca," were on the most-performed list.

Several other publishers were awarded multiple citations of achievement. Six awards were granted to FIPP International/Foreign Import-(Continued on page 155)

Also, she points out that the "one voice whose input appears to be undervalued is the voice with the most direct contact with the consumer: the music retailer

Horovitz says the position paper came about partly because of NARM's inclusion in the Secure Digital Music Initiative (SDMI), in which the industry has established technology guidelines to ensure music can be transmitted securely and to ensure inter-operability, "SDMI is supposed to be agnostic to business models, but we are concerned that is not happening," she says. "Some aspects of the SDMI specs don't have anything to do with the technology but are bleeding over into SDMI. We think that some of these larger issues should be discussed outside SDMI auspices."

For example. "there has been no discussion within the industry about the fact that the record companies

are beginning to rethink the legal definition of what they are selling," she says. "If some believe that the download must be in the form of a licensed agreement between the consumer and the record company or between the record company and the retailer, then the terms of that agreement have yet to be addressed, and switching to that. and away from the idea of selling music should be discussed

Moreover, since the online shopping experience often comes with the collection of consumer data or, at the very least, the E-mail address of the con sumer, the "notion of anonymity needs to be discussed in the marketplace." she says.

For example, Horovitz says, look at the Columbine High School tragedy in Littleton Colo "The next time there is a shooting, the police, the press, and people will want to know what music the shooters are listening to. Right now your video rental records are protected by law, but your music choices aren't," she says.

Looking at it another way, she says, "if Grandma is buying music for junior isn't it better for that transaction to be anonymous? We think having the option of providing consumer anonymity may be a necessary piece to the digital equation.

Furthermore, Horovitz points out there is "a long history in the business that when people purchase music, they can loan it to friends, take it to parties, and give it away. The paper states that copy protection systems should not interfere with the ability to continue mah mantine !

And if copy protection systems do interfere with such practices, the industry should discuss "how we are going to market the music to consumers if they can't do those things any-



more," says Horo-vitz. "If we are changing that model, let's think carefully of how we do it and how

up call it to commune

Another part of the position paper states that digital rights management (DRM) shouldn't be misused to circunvent restrictions imposed upon copyright owners by law, such as technologically extending the copyright term. Also, "no DRM system .... should go beyond the minimum necessary to prevent and detect infringe-ment of lawfully created copyrights."

The paper also stakes territory on protecting retailers' rights, pointing out that as the majors' business models come into place, the retailers may suffer "irreparable harm to their own customer bases ... due to unethical industry practices, restrictive trading policies, and the use of shortsighted husiness strategies that devalue the consumer, the product, and the online shopping method."

Horovitz says that the position paper likely will become a better document as NARM gets feedback from the different constituents in the industry

### **Unsigned/Small-Label Acts** To Be Topic Of Web Hearing Committee staff will demonstrate

#### BY BILL HOLLAND

WASHINGTON, D.C .- The issue of whether unaffiliated U.S. recording artists or those signed to small inde endent labels have been able to take full economic advantage of the Internet will be the subject of an overview hearing May 24 by the House of Representatives' Small Business Committee

The music-related hearing is unusual for the committee, but a spokesman explains that since unaffiliated and small label artists have been rioneers on the Net, both in selling product and offering sound snippets or full downloads, the lawmakers want to study ow they have fared in the new digital/electronic marketplace.

As a staffer for the committee explains, "The committee members want to see how these artists can take advantage of the new digital means of distribution

the "legal" downloading of music from an MP3 site at the hearing, according to a staffer.

Independent musicians and musical groups, many of whom constantly tour throughout the country or in their regions, have used Web sites and E-commerce as adjuncts to the normal business of selling their CDs in local stores and at gigs.

One certain line of questioning the committee members are expected to pursue is whether any of the many thousands of independent artists on the Web, including relatively unexposed regional and local artists, can achieve the necessary exposure to develop a large enough listenership to sell enough product to survive without the publicity and marketing exposure provided by larger labels, With the growth of the digital

(Continued on page 137)

#### www.billboard.com

## Sonv. Universal Plan Net Music Subscriptions

#### BY MARILYN A. GILLEN

NEW YORK-The joint-venture Internet initiative announced May 2 by Sony Music Entertainment and Universal Music Group (UMG) marks both a new alignment among the major-label powers and a fresh approach by them to the question of how to reap revenues from the movement of music online.

The upsture will see the two companies working together to develop a subscription-based service for music and video content across multiple plat-forms (Billboard Bulletin, May 3).

UMG had previously worked with BMG on an online initiative dubbed Nigel and is a co-owner with BMG of the online content/commerce site Get-Music. Sony has close ties with Warner-which is preparing to merge with America Online-via their jointly owned Columbia House record club and online operation.

"It's good that these guys are beginning to think beyond the 'product' format that they've been locked into since the dawn of the recorded music industry," says Aram Sinn-reich, an analyst at Jupiter Communications who is a strong advocate of the subscription approach.

There's no cuestion that consumer use of online music is going to dictate the models that are successful in the future, and obviously the incredibly

rapid growth of Nanster has demon strated that there's a demand for a subscriptionlike service on the consumer end," he adds, "The only ouestion is how to make that happen on the intellectual property end and how to build a revenue model out of it. And that's pretty much just a question of the devil being in the details.

MP3.com also announced May 2 that it had launched an on-demand music subscription service, the Classical Music Channel, offering streams and downloads for \$9.99 per month. The channel has more than 3,400 streamed tracks and more than 300 downloads, according to MP3.com director of channel programming Chris Montgomery.

Meanwhile, Horsham, Pa-based MusicChoice.com says it plans to ernand its cable and establite music subscription model to the Internet hy aunching a subscription area on its Web site called Backstage Pass.

For an annual fee of \$4.99, visitors will have access to 30 streamed music channels, audio and video on-demand programming, and exclusive downloads, chats, and contests, according to the company.

MusicChoice is a partnership among Motorola, several cable companies, Sony Corp., Warner Music Group, EMI Recorded Music. and. (Continued on page 155)

## Hill. McGraw. Lonestar Among ACM's Winners

BY DEBORAH EVANS PRICE LOS ANGELES-Faith Hill, Tim McGraw, Lonestar, and Dixie Chicks are poised for record sales spikes in the wake of the 35th annual Academy of Country Music (ACM) Awards.

Hill took home trophies for top female vocalist and video for "Breathe" from the awards show May 3 at the Universal Amphithestre Lonestar won both single and song of the year bonors for its crossover hit

"A mazed" (written by Aimee Mayo, Chris Lindsey, and Marv Green). And the Chicks nabbed their second consecutive wins in both the group and alhum of the year categories.

Shania Twain, who was not on hand for the awards, was named entertainer of the year

With CBS the major network that it is, retail is a big winner," said Jeff Stoltz, senior buyer for the Torrance, Calif.-based Wherehouse chain. "Country fans are a real dedicated audience. Faith is my pick to click. Knowing the kind of performance that she can knock out, we saw a great pop with her after the Oscars; now her name is out there. It'll pop even harder."

Hill and McGraw, who are married. both won their second consecutive categories. "The celebration is just double "said Hill backstage. "It's great to be able to win them together." The duo performed a new single "Let's Make Love." during the broad-

east "We kind of didn't realize anybody was watching," said McGraw "That was what was cool about it.

Another celebrity couple, Clint Black and Lisa Hartman, performed their hit, "When I

Said I Do," which netted them vocal event of the year "It's more special than any award," said Black. "To look over and see her face and know how

this made her feel, it's worth everything I've ever done in this business. Her acting career dwarfed her singing career, and she went with that. To know what a great voice she has and how much everybody has wanted for her to sing with me all these yearsand for her to be able to get up there and thank the entire planet was the best thing in the world." Lonestar's lead vocalist said back-

stage that the group is thrilled with the reception the song is getting. "It's an incredible night that I don't think any of us will soon forget," said Richie Mc-(Continued on page 154)





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## **ADSL Debuts In Europe**

#### Speedy Web Access May Drive E-Commerce

#### BY KAI R. LOFTHUS

OSLO-The spreading introduction of new technology and relatively cheap pricing is helping put Europe on a level playing field with the U.S. when it comes to Internet use by consumers

Starting this summer various European telecommunications operators are introducing fixed-price, high-speed Internet connections that will offer consumers unprecedented opportunities to evaluate and purchase legitimate music on the Web.

On April 26 the Internet subsidiary of British Telecom-BTopenworld unveiled its nonstop Net plans, allowing subscribers to stay permanently connected at 512 kilobits per second (kbps) (compared with today's standard 56 kbps) for a monthly fee of 40 pounds (\$64). The service, one of the first of its kind in Europe, is due to

launch in July. Using asymmetric digital subscriber line (ADSL) technole gy, the service sidesteps delays and other Internet bottlenecks.

On the downside, the technology, of course, also has the potential to allow for the downloading of illegitimate material at a lower price but the benefits of ADSL outweigh the disadvantages, according to music industry

While stressing that the International Federation of the Phonographic Industry's (IFPI) concern over copyright protection remains unchanged, the organization's Londonbased technology executive Richard Gooch says, "It's not a technology development that has taken us by surprise. It's a very welcome development where record companies are able to put out higher-quality content, (Continued on page 155)

## Maiors Collaborate To Succeed In German Pop Compilations Market

#### BY WOLFGANG SPAHR

HAMBURG-The heat generated in Germany's album compilations market is pushing smaller companies and indies into the shade, as the majors pool their resources and canitalize on the nower of advertising on TV

The majors have entered new alliances with each other to assemble the best and most recent repertoire for such compilations as "Bravo Hits," "Viva Hits," "Platinum," "Formula One," and "Chart Mix."

As a result, retailers currently are carrying more than 300 differ ent compilations. Products included in this trend include the compilations produced by such large retailers as Karstadt and Metro, as well as the indice

Media Control's Top 20 Compilation chart lists only two indies: Koch with "Pokémon-Schnapp Sie Dir Alle" (Pokémon-Gotta Catch 'Em All) and edel music with "Gute Zeiten Vol. 23" (Good Times). More than 80% of the compilations offered are double-CDs, with 40 tracks selling for around \$20.

Successful joint-venture projects include "Bravo Hits" (Warner, EMI, Universal, Virgin, Polymedia); "Platin" (Platin) (Warner, EMI, Universal, Virgin); "Chartmix" (Warner, EMI, Universal, Sony); "Viva Hits" (Warner, EMI, Universal, Vir'It is not true that combilations cannibalize the singles market' - THOMAS SCHENK -

gin); "Viva Club Rotation" (Warner. EMI); and "Mystera" (Mystery) (Warner, Universal, Polymedia).

Although many consumers have lost track of the vast number of TV compilations, the market is still growing. Last year, volume sales of compilations increased 6.1%. to 43.8 million units, with retailers expecting this trend to continue.

According to figures released by the Federal Assn. of the Phono graphic Industry, CDs advertised on TV accounted for more than \$475 million of Germany's total record industry annual turnover of \$2.9 bil-

However, a new problem for the compilations market takes the form of illegally copied CDs, particularly in schools. According to industry estimates, there are more than 3.5 million CD burners in German households, and illegal copying will result in a loss to the industry of \$100 million this year.

Warner Special Marketing ma aging director Thomas Schenk estimstes that the 1.2 million units sold of the latest volume of "Bravo Hits" could have been 100,000 more had it not been for illegal discs offered at schools for \$5 a copy. Even so, this has not prevented "Bravo Hits" from becoming the world's most successful compilation series, with total sales of more than 30 million.

Another problem afflicting TV compilations in Germany is the broadcasters' decision to hike advertising costs by more than 30%. Consequently, marketers have been seeking alliances with broadcasters which then present the CDs as part of their own station advertising.

Commenting on these problems, BMG Ariola Media managing director Vera Epp-Winter says, "At the moment, we can only offset rising media costs by entering new creative alliances with media partners and by constantly optimizing our media schedules. We are trying to tie in the financial resources of external partners and sponsors from the classic consumer goods industry. We will be increasingly focusing on efficient use of the superb promotion and marketing tools in the Internet/online market

(Continued on page 153)

On a local currency basis, which ex-

cludes exchange issues, overall music

sales increased approximately 3% dur-

ing the fiscal year, and operating in-

come decreased approximately 14%

compared with the previous year. Sony

Sony Music Entertainment Inc.

#### Zomba, FMG End Court Action. **Make Distribution Agreements** BY CHRISTIE ELIEZER distribution agreement with Mush-

SYDNEY-The Festival Mushroom Group (FMG) and Zomba Records Australia have settled their legal disputes and announced closer ties.

The two parties were to go to court again this month after Festival Records (as it was known at the time) Jounched action in April 1999 against Zomba Australia and its managing director, Scott Murphy. Murphy previ ously was managing director of Mush-room subsidiary Mushroom Distribution Services (MDS).

In a joint statement May 1, the two labels announced that: Zomba Records Australia (in-

cluding the Jive and Volcano labels) will be distributed beginning July 1 by BFM Distribution, FMG's joint-venture distribution company with BMG Australia Zomba Australia is currently distributed by Sony Music Entertainment. Sony will continue to manufacture for Zomba Australia.

· An extension of Pinnacle Records'

RECORD COMPANIES, Columbia Rec-

ords promotes Rick Moses to na-

tional director of urban sales and

Cindy Doti to manager of retail pro-

motions and administration in New

York. They were, respectively, na-

tional manager of urban sales and

executive assistant to the senior VP

York. He was senior director of

Dave Bagley is named director of

sales for Ultimatum Music in Los

Angeles. He was West Coast national

accounts manager at Navarre Corp.

al East Coast director of radio pro-

motion for Beyond Music in New

York. She was national director of AC

Karen McLellan is named nation

room U.K. for the U.K. and Ireland has been made. Pinnacle is a Zomba offiliato

· Zomba Recording Corp., the U.S. affiliate of Zomba Records Australia, has agreed to a "first look" arrangement at releasing a number of FMG's Australian artists in the IIS and Canada

Zomba's Australian operations were set up in early 1999 by Murphy, four months after Festival owner News Corp .- which had a 49% share in Mushroom-bought out the remaining stake from label founder Michael Gudinski,

On April 7, 1999, Festival brought an interlocutory injunction against Murphy and Zomba, claiming Murphy had taken 13 MDS staffers with him to the new label. According to court papers, Mushroom also wanted comasation for loss of income it would nave received from Britney Spears'

(Continued on page 153)

### Sony Expects Music Business To Stay Flat Income, Revenue Decreased In Fiscal 1999; Piracy, Pricing Called Factors

#### BY BRIAN GARRITY

NEW YORK-Sony Corp. states that many of the factors contributing to declines in its music division's operating income and revenue for the past fiscal year also figure to weigh down its performance in the current fiscal year.

In announcing its financial results for the 12 months that ended March 31. Sony says its music business in the year ahead looks to be "relatively flat." due to the maturation of the CD con figuration, the ongoing effects of worldwide piracy, the "continued diversification in customers' preferences," and pricing pressures.

In the U.S., expenses related to digital media initiatives are expected to negatively affect music's profitability. the company states. However, Sony says it expects to offset anticipated domestic declines with improved sales in Europe and Latin America and global cost reductions in areas like advertising expenses.

"The general view up to now has been that entertainment businesses have been a beneficial investment for Sony.

However, earnings from entertainment operations have slumped for the past two years or so, owing both to the cost burden of goodwill and declining profitability," wrote Salomon Smith Barney analyst Masami Fujino in a note to investors following the earnings annonncement.

Fiscal year operating income for music decreased 22.4% to 28.4 billion ven (\$268 million) from 36.5 billion ven (\$344 million) last year, while music revenue decreased 6.8% to 707 billion ven (\$6.7 billion) from 759 billion ven (\$7.1 billion).

The company blames the weakness in its performance, in part, on the yen's appreciation against the dollar. Sony says that during the year the yen wa on average 25% higher against the dollar at 110.6 yen (\$1.04). The value of dollar-denominated earnings for Japanese exporters like Sony decrease when the value of the ven is higher.

Sava the U.S.-based operation, reports higher sales but a decrease in profit

due to expenses incurred in building its digital media strategy The decline also reflects the fact that Sony booked revenue from a

direct-marketing license contract fee in the previous year that did not recur in fiscal 1999, (Additional figures were not disclosed.)

Overall revenue outside of Asia was up for the year, despite decreased sales in Europe and Brazil. Hit albums during the year included Celine Dion's "All The Way ... A Decade Of Song," which sold 15.4 million units worldwide during the reporting period; Ricky Martin's selftitled English-language album, which sold 14.4 million units; and Mariah Carey's "Rainbow," which sold 7.1 million units, Sony says. Debut albums from Jennifer Lopez and Macy Gray sold 5.1 million units and 4.5 million units, respectively. In Japan, Sony Music Entertain-

ment (Japan) Inc. and its subsidiaries report decreased revenue but improved profit performance due to higher album sales in Japan.

PUBLISHERS, Jonathan Stone is promoted to president of U.S. operations for Windswept Holdings L.L.C. in Los Angeles. He was senior VP/ GM

creative director for Famous Music in Los Angeles, She was A&R, West Coast, for Rondor Music.



Carol Spencer is named senior

of sales.

A&R.







April Ross is named creative coordinator of Universal Music Publishing Group in Los Angeles. She was manager of A&R administration at A&M Records.

SPENCER

**RELATED FIELDS.** Bob Russo is promoted to president of Madison Square Garden facilities in New York. He was executive VP of Madison Square Garden facilities.

May, 2000

Dear Music Community,

Net4Music is a leading portal for musicians on the Internet - a resource that will empower musicians by providing them with virtually immediate access to a variety of online music products and publishing services. Copyright protection is the cornerstone of our business. Our technology is designed to significantly reduce the unauthorized use of copyrighted works. Both copyright holders and creators of music can benefit greatly by distributing their works in this safe and secure environment, as revenues will be optimized rather than loss through distribution in an unauthorized and uncontrolled manner.

We recognize that the Internet is an environment with global implications where the technologies of digital distribution and rights administration are in a state of constant evolution. As the music industry transitions into technology-based distribution, Net4Music will continue to be a supporter for all songwriters and publishers, and will help ensure they continue to receive fairer and more equitable compensation for their work. As a result, it is our goal to work within the music industry to help further define the appropriate means of lawful digital distribution.

In the future, we will continue to establish significant partnerships with independent and major publishers while increasing our efforts to carefully evaluate the digital distribution rights of copyrights we have licensed to date. We remain steadfast in our commitment to ensure that each songwriter and publisher has full authority over digital rights to their catalog. Accordingly, if you feel that we have not correctly cleared these rights with the sheet music and MIDI files that are currently offered for sale on our site, please contact us immediately. We will make every effort to address your concerns, and would take affirmative steps to resolve any inadvertent and unauthorized use of catalogs available on Net4Music.

As a leader in the digital distribution of music, we are committed to the development and advancement of the individuals and organizations that comprise the music community, and to the enjoyment of musical works. We proactively work towards ensuring copyright protection for rights holders, including songwriters and music publishers, and seek to ensure the payment of appropriate royalties. If you would like to explore business opportunities with Net4Music, please contact us. We look forward to sharing with you all the exciting and rewarding products and services that Net4Music to offer.

Thank you for your support.

Best regards,

Claude Poletti Chairman

Francois Duliège

Francois Duliège CEO

how C. fu

Eric Liley SVP, Sales & Marketing

Michel Girer Managing Director

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## U.S. Embraces Atlantic Teens M2M

#### Norwegians' Rise Fueled By 'Mirror Mirror' Video, Pokémon Single

#### BY CARLA HAY

NEW YORK-M2M is a rarity in the ongoing teen pop explosion. Not only do the members of M2M-15-year-old Marion Raven and 16-year-old Marit Larsen-write their own music and

play their own instruments, they make up one of the few Norwegian pop acts to break through in the US

That breakthrough has ome with "Shades Of Purple," M2M's debut alburn on Atlantic Records.

The singing duowhose name is derived

from the members' first initials-h recently been gaining momentum for the album due to valuable TV exposure on wouth-oriented networks and radio support of M2M's current single, "Mirror Mirror."



Heatseekers Impact status when it iumped from No. 116 to No 91 on The Billhoard 200. This issue, the album is No.

102 on that chart Meanwhile, "Mir-ror Mirror" has been ascending The Billboard

Hot 100, where it stands this issue at No 65 Awareness for M2M in the U.S.

began to take shape last year with the release of the duo's first single, "Don't Say You Love Me," which was featured on the "Pokémon: The First Movie" soundtrack and is also on "Shades Of Purple." The song was a No. 5 hit on the Hot 100 Singles Sales chart and reached No. 21 on The Billboard Hot 100.

The duo's pleasantly upbeat pop music was inspired by the Beatles. say Raven and Larsen.

Adds guitarist Larsen, "It's really important that people know that we worked really hard on this record and that we wrote or co-wrote all the sones."

The duo-whose songs are co-published by Lissom Music and Warner/Chappell (ASCAP)-collaborated on "Shades Of Purple" with a slew of co-writers and producers, including Max Martin (Backstreet Boys, Britney Spears), Matt Rowe (Spice Girls), and Rodney (Continued on page 149)

## **Hatfield Shows Both Sides** With 2 Rounder/Zoë Sets

#### **BY JIM BESSMAN**

NEW YORK-Following her 1998 "Bed," Juliana Hatfield has cut two contrasting albums for Rounder Records' edgy

imprint Zoë.

Both "Beautiful Creature" and "Total System Failure" are due May 16. singly and in a limitededition three-pack that contains both albums, as well as a bonus disc with a screen saver, a cover of

the Police's "Every Breath You Take," and a remix of "When You Loved Me" for "Beautiful Creature. This deluxe package also features additional artwork and a letter from Hatfield.

"Beautiful Creature" is a result of Hatfield's brief move to Los Ange-

les after the release of "Bed." Hatfield-who came to fame first as a member of Boston trio the Blake

Babies before issuing solo indie releases-had a 1993 hit with "My Sister" from her Mammoth/Atlantic debut. "Become What You Are," But media acclaim and attention made the naturally shy artist uncomfortable, and when the label declined

to release her album "God's Foot," she went off on her own again.

"It was like a big slap in the face from the gods, and it put me in my place as a human," says Hatfield. recalling the work that went into the unreleased project and the recogni-(Continued on page 154)

## Artist-Owned Label Cropduster Seeks Communal Success

#### BY JIM BESSMAN

NEW YORK-Empowered by the "Cropduster creed" of "All for oneand everyone for themselves," the five artists who make up the Bayonne, N.J., indie label Cropduster Records embody a communal approach to the business of music.

The roots/pop acts on the Crop duster roster-Birdy, which is led by former Aquanettas drummer Steph anie Seymour; former tabulaRASA and Winter Hours guitarist Bob Per-ry; the Other 99; Julia Greenberg; and the Health & Happiness Showalso cooperatively own and operate the label. All are based in New York or New Jersey, and according to the Other 99 front man Jeff Epstein, all are seasoned players "without any



Some of them have previously re-leased product on indie and major labels, Epstein adds. "Everyone has

a horror story and wants to put out records on their own terms within a supportive structure that we would create," he says. TabulaRASA's

1994 debut album. GREENBERO Somewhere Out There," was the first release from

Cropduster. The label's name comes from the smoke-snewing cronchisterlike car owned by that band's guitarist. Chris Flynn (currently with the Other 99). But it wasn't until last year that Cropduster emerged as a fully functional label, with releases by all the current artist/owners, except the Other 99, whose album

is due in the fall "It burned into a love-fest," says

Greenberg. "We all fit together as a roster musically and personality-wise. But the joint vent-

ure, she notes, helps minimize the costs of doing business that the individual acts would have to assume and it offers. mutual benefits artistically.

Cropduster has started an "affiliate rogram" in Friends of Cropduster, or FOC. The program offers selected local artists the use of the Coordistor com Web site for downloads and purchases of their self-released CDs. The first FOCs are lounge/pop

hand Green Rooftops, English singer/songwriter and former Wirebirds front woman Amanda Thorpe, and country porn singer Miss Tammy Fave Starlite.

EPSTEIN Besides its Web site, Cropduster is distributing to the

brick-and-mortar world through Redeve Distribution and is available online through Orchard. "They've done a great job market-

ing themselves," says Chris Nadler,

Sam Goody's New York-based senior divisional marketing coordinator, who staged a "Cropduster Records Revue" last summer during his company's free concert series at the South Street Seaport, "The response was great, and we put a couple titles on the listening station in our [Greenwich] Village store, and they did well on the strength of the reviews."

Adds veteran New York radio personality Meg Griffin, now with triple-A WFUV New York. "They're involved in every step of the process, and while it's so difficult these days that some people understandably walk away [from the music business], they've found another angle. What they're all about, as clichéd as it sounds, is the love of the music."



## Fans Still Have 'Crush' On Bon Jovi Band Returns With Set On Island/Def Jam, Mercury's Successor

#### BY MELINDA NEWMAN

LOS ANGELES-Looking back on his band's 17-year life, Jon Bon Jovi remembers the days when Bon Jovi would play at the opening of an envelope.

There was an old Doc McGhee [the band's former manager] saying that this band will play a pay toilet. and use its own change, and anywhere you have electricity, we would show up, and if you didn't have it, we'd bring it. That's how we built our reputation," the singer recalls.

And that reputation has served the band exceedingly well over the past two decades. With more than 90 million albums sold worldwide over the course of the band's career. according to the label, Bon Jovi has been working like a baby band in getting the word out about its first album in five years, "Crush."

The group has already gone to an industry convention for grips and grins, conducted dozens of interviews for international magazines, jetted to Germany to announce a world tour, and performed a major industry showcase for radio and retail May 4 in Chicago.

The June 13 release is the band's first for the Island/Def Jam Music



Group, the label that subsumed Bon Jovi's longtime label, Mercury Records, in the Universal/PolyGram merger. (The title comes out May 17 in Japan and Australia and May 29 in the rest of the world outside the U.S.)

"We actually started our marketing plan months ago when the band went into the studio and people could watch them make the record via the Internet," says Island/Def Jam senior director of product development Beth Tallman (Billboard, Jan. 22).

It helped spread the word among those at the label that the boys were back in town

"Seeing the band perform live

## Multiple GLAMAs Go To 'Hedwig,' 'Out' Artists Ndeaeocello. Hentaes

NEW YORK-Me'shell Ndegeocello and her Mayerick opus "Bitter" dominated the fourth annual Gay/Lesbian American Music Awards (GLAMA) on April 26, garnering three awards-including the top trophy, for album of the year.

The artist was also cited as best female artist, and she won the special Outmusic Award for her ongoing commitment to being a visible "out artist in the gay/lesbian/bisexual music community

Other multiple winners were Meg Hentges for her song "This Kind Of Love" (rock /oltornative performance and.

with lyricist Jude O. Nym, song of the year) and the off-Broadway rock musical "Hedwig & The Angry Inch" (cast recording and score for film or theater for songwriter Stephen Trask).

Noted jazz pianist Fred Hersch artist, as well as the Michael Callen Medal of Achievement

The oft-nominated Indigo Girls (seven nominations) and Sonia of Disappear Fear (six nods) carried home one GLAMA apiece: The Indi go Girls and John Reynolds received the producer of the year award for their Epic album "Come On Now while Sonia won the Social. GLAMA for best acoustic/folk performance for the song "Me, Too.

Melissa Etheridge's song "Scare-

crow." inspired by Matthew Shepard's death, received the GLAMA for best out recording

Three-time GLAMA recipient Catie Curtis took home another this year for "What's The Matter?," from her Rykodisc recording "A Crash Course In Roses." Curtis was previously honored in 1996 and 1998. "I've been to many awards ceremonies, she said, accepting her GLAMA for out song. "But at GLAMA, I feel like I've found my

musical home. Recently solit Luscions Jackson received the

best pop performance GLAMA for "Nervous

Royale). Dance diva Joi Cardwell won a GLAMA for the Hidden mix of "Last Chance For Love," from "Deliverance," on her No-Mad label In total, awards were handed out

in 28 categories. The show was hosted by Hollywood writer and comic Bruce Vilanch.

Founded in 1995, GLAMA is the first and only national music awards program to honor the work of out gay, lesbian, bisexual, and transgender recording artists. GLAMA works toward wider acceptance of the music of such artists, thereby encouraging other artists to more freely express themselves through their music.

again was the turn-on that everybody needed," says Island/Def Ja chairman Jim Caparro, who has worked with the band for 12 years. "For those who knew Bon Jovi previously, it reminded them why they had sold 90 million records. To those who didn't, it made them realize they're one of the greatest rock-'n'roll bands there is

Although Jon Bon Jovi estimates that the band has gone through nine Mercury presidents during the (Continued on page 22)



Itul Lads. The Vancouver-based trio Soul Decision is currently promoting its U.S. debut, "No One Does It Better." Due June 27, the MCA set is produced by the act with Charles Fisher (Savage Garden, Ace Of Base) and Femi Jiya (Ben Harper), with mixing by studio veteran Chris Lord-Alge. The first single, "Faded," has just been serviced to top 40 radio. Pictured, from left, are group members Trevor Guthrie, Ken Lewko, and David Bowman.

## **Osborne Inks With Interscope; Tears For** Fears Gets Reacquainted; Lynne Wows L.A.

the

hu Melinda Neuman

ST JOAN: Look for Joan Osborne, who was dropped from Mercury/Island/Def Jam earlier this year, to ink a deal with Interscope Records. She has already completed an album that her manager David Sonenberg says will come out in late September via her Womanly Hips imprint.

Mercury passed on Joan in January-[the new regime] wasn't really interested in pursuing a relationship with her," says Sonenberg. "We got a call from [Interscope Geffen A&M co-chairman] Jimmy Iovine and [Interscope Geffen A&M president] Tom Whalley, who asked us to play the record, which Mitchell Froom produced, for them. We sat down with

them and made the deal. We didn't have a bidding war-we thought it was sweet to be back in the Universal family." The first single, "Righteous Love," which is also the title of the album, will go to radio in late July or early August. The track, which is also featured on London/Sire's forthcoming "Sex And The City" soundtrack (The Beat, Billboard, May 6), will be the basis

for an episode of the hit HBO program. "The producers fell in love with that song, so they're writing an episode about 'Righteous Love,' and Joan will be performing in a club on the show," says Sonenberg. "We may even do a video that would tie in with some of the cast." The episode is slated for a late August airing.

Osborne's 1995 Mercury debut, "Relish," has been certified triple-platinum by the Recording Industry Assn. of America. "Early Recordings," an album of her pre-Mercurv material released by the label in 1996, has sold 46,000 copies, according to SoundScan.

SOWING THE SEEDS OF LOVE: Tears For Fears co-founders Roland Orzabal and Curt Smith are not only talking again for the first time in years-they're writing together again with an eye toward possibly making a new TFF album.

We had dinner when I went back to England in January," says Smith. "We hadn't spoken in nearly a decade. [Producer] Chris Hughes is the one person that both of us still talk to [from the TFF days], and he said, 'Why don't we all go out to dinner?" So we went out, and it was kind of cool. We started talking about music, and it was clear that we had some of the same ideas again and that we had a lot in common musically."

The pair has been writing trans-Atlantically, says Smith, who adds that it is too early to predict where the process will lead them. "Until we know if we like what we're doing, we don't really know what's going to come of it," he says. But he adds that the twosome plans to demo some of the material in England. "If we decided to go further with this, we would record as Tears For Fears," says

Smith, "but we're being very laid-back, which is a good thing; we're not being precious about it.

In the meantime, Smith says he's still pursuing his solo career under his name (he previously had recorded as Mayfield). An EP of his new solo material will come out in August, followed by a full-length album early next year. The projects will be released through his own label. Zero Disc, which goes through Proper Distribution.

CH-CH-CHANGES: Former MCA VP of publicity Caroline Prutzman has been named VP of media relations for Atlantic Group's Division One, which includes the

Nonesuch, Teldac, and Erato labels. She starts Monday (8) .... Nancy Sullivan has left Scoop Marketing to become a senior VP at Farmclub.com, heading up the Internet company's public relations efforts

STUFF: David Sonenberg's DAS Communications has signed 98° for management representation ... David Sanborn has left

Elektra Entertainment. Look for him to announce a new label affiliation shortly ... On May 30 Elektra will release "Mermaid Avenue Volume 2," the second collaboration between Wilco and Billy Bragg, Similar to its 1998 predecessor, the work features unreleased lyrics from Woody Guthrie set to music written by Bragg and Wilco. The 15-song set includes guest appearances by Natalie Merchant and blues artist Corey Harris ... The Who will appear at the Robin Hood Foundation benefit on June 6 in New York

T'S NEVER TOO LATE TO JOIN THE PARTY: Even though I've casually followed her career since the early '90s, I hadn't really paid close attention to Shelby Lynne until April 28, when she performed at the House of Blues in Los Angeles. She's teetered between country (even lassoing the ACM Award for most promising female artist in 1991) and swing and everything in between except rap in the past decade, it seems, but has finally-clearlycome into her own with her latest album, "I Am Shelby Lynne," which came out on Island Records in January.

Bold, outspoken, and yet vulnerable and endearing, Lynne owned the Los Angeles (or Los Angeleeze, as she pronounced it) audience from the moment she stepped onstage. A strong lyricist, Lynne's words often capture a life's worth of suffering in a single sentence, as evidenced on "Why Can't You Be." Other highlights (all from the new album) included "Life Is Bad." which sounded like Bonnie Raitt crossed with Little Feat; "Lookin' Up," a clever song about "looking up for the next thing that brings me down": the sassy Aretha Franklin-sounding "Gotta Get Back"; and the bluesy "Your Lies."



Breakthrough," from their album "Electric Honey" (Capitol/Grand





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## Artists & Music

## Carly Simon Finds Strength On New Arista Set

#### BY LARRY ELICK

MAY 13, 2000

NEW YORK-Carly Simon's first collection of original pop tunes in five years, "The Bedroom Tapes." nearly didn't happen-thanks to a case of writer's block that had the famed artist briefly believing that her songwriting days might be over.

"It was a troubling time," she re calls. "But in the end I realized that all writers go through periods when words-or in my case, words and music \_\_econo them "

In 1997, however, Simon would rediscover her creative path partly via a letter that she wrote to George Gershwin-a letter that would become "In Honor Of You (George)," the elegant closer of "The Bedroom Tapes," due in stores May 16 from Arista

"The letter I wrote was more directed at George than at Ira Gershwin, because it was in the folds of the musical language that I was brought back to thinking that perhaps I had something to saybecause I was passionate about it after all," she says,

Simon also found herself reaching to music as a source of strength after being diagnosed with breast cancer in 1997. "When you are challenged with a serious disease, you have to struggle to get to the surface. If you let go, you can drift. I had to latch on to something in myself that was strong. It would be my music."

From that point, she set up shop in her grown daughter Sally's bedroom, employing simple methods of engineering she learned from studio veterana Bobby Eichorn and Frank Garfi. The songs started to flow.

"It proved to be the most incredible, liberating way to make music," Simon says. "I did almost everything alone, without any kind of outside interference I could make mistakes over and over without fear. I could experiment. I could play. It allowed me to open my mind and rethink the way I'd be writing."

The resulting collection is a feast not only for Simon loyalists but for fans of complex, richly detailed songwriting. Stylistically, it ranges from guitar-etched rock ("Our Affair") to piano-driven pop ("So Many Stars"). with an ample dose of Simon's wonderfully intimate lyrics-most notably the painfully honest yet utterly hopeful ballad "Scars."

"It's a beautiful record." says Tom Corson, Arista senior VP of worldwide marketing. "And it's a record that we're extremely proud to be a part of. We expect to be working this for some time to come."

The set opens on Monday (8), when the single "Big Dumb Guy" shins to AC and triple-A radio.

"It's a quality track with a pointed sense of humor and a catchy hook." says Corson of the acoustic/pon strummer

The centerpiece of the marketing strategy for "The Bedroom Tapes" is an extensive run of television appearances.

"The media has shown tremendous interest in this project," says Adam Lowenberg, director of artist devel-

opment at the label, "There's a large audience waiting for a great new Carly Simon record."

At the top of Simon's television agenda is a four-



-

ducted by Diane Sawyer at Simon's home in Martha's Vinevard, Mass. The final segment. on May 19 will offer footage from a performance taped at New York's Bryant Park on May 16. At the show Simon will do eight songs-four from "The Bedroom Tapes" and four of her classic tunes

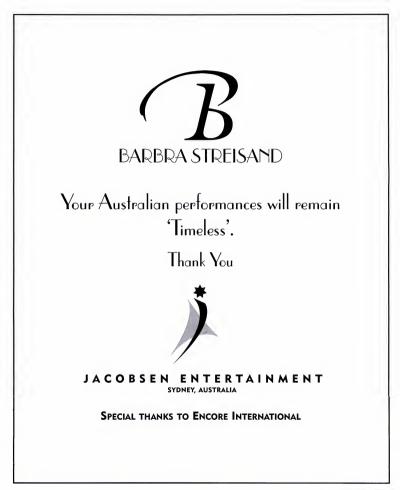
Immediately after the performance. Simon will do an autograph signing at a Tower Records booth that will be set up in the park.

"We think it's safe to say that this will be the first in-store appearance held in a park," says Corson, "It's completely appropriate to do something so unusual with Carly-who is such a unique and special artist."

Beyond "Good Morning America," Simon's slate of television appearances includes "The Rosie O'Donnell Show," "The View," and "Late Show With David Letterman." A special with the Brayn network is in the planning stages, as are spots on "20/20." "QVC," A&E's "Live By Request," "Larry King Live," and the Oxygen network.

Simon will also be a highly visible figure on the Internet in the coming weeks. The artist has committed to chats on the Barnes & Noble, Amazon, and Borders sites. Additionally a Mother's Day promotion with iVillage com is in the works

ARTIST(S)	line	Date(s)	Gress Tealet Price(s)	Attendance Capacity	Prancter
INNY BUFFET & THE CORAL REEFER BAND	Csers Amphitheatre. Dhula Vista Calif	April 20-22	\$1,302,815 \$48,50/\$29.50	36 712 38,380 two shows	Aouse of Bues Concerts
IPUCE SPRINGSTEEN	Ralegh Entertainment and Sports Arena, Ralegh, N C	Aqui 22	\$1,200,825 \$67 50/137 50	18,872 ballec	SFX Music Group
THA TURNER, LIQUEL Diche, Mance Robinson	Alamoderne San Artonie	April 21	\$1,042,810 \$78,75,534,75	20.110 21.116	STX Music Group
AMPLIAN CAREEY CA. REAS	Madicon Squate Garden, New York	April 11	\$1,004,413 \$85,529.50	34,870 soled	Concords West
INVERSION	Compag Conter. Rossten	April 18	5985.422 567.50/537.50	15.690 14.228	STR Music Group
IMA TURNER, LIOMEL Inchie, Immice Podiason	ize Palace. Tampa, Fla	April 14	\$431,835 179,255335	14,254 11,109	SFX Music Group, in-bouse
ANDIAN CAREY OA DENT	San jose Arena, San jose Celif	March 21	5842,176 585,529.50	12,890 selaut	Concerts West
ANDIAN CADEX DA BONT	United Carter, Chicago	Warch 25	5040,154 3/5432750	14,892 solut	Concorts West
INA TURKER, LIQUEL Izane, Juncz Roenson	Numico Arena Calles	April 20	\$830.987 \$79-25435.25	12,990 14,159	STX Music Group
INA TURKER, LIDNEL Ichie, Imace Powieska	Naw Orleans Arena, Naw Orleans	April 19	\$838,845 \$78,255,534,25	13,211 34,020	STX Music Group



## BILLBOARD LATIN MUSIC CONFERENCE & AWARDS Billboard Latin Confab/Awards Oraw More Than 2,000



Billboard bosted its 11th annual International Latin Mukic Conference April 25-27 at the Sheraton Biscayne Bay Holei in Miami. The three-day conference and Billboard's averenth annual Latin Music Awards were attended by more than 2,000 people. The awards abow was held April 27 at the Jackic Glesson Theatre of Performing Arts in Miami Beach. (Photos: Many Hernandez)





Participants on the "Berovanidos St. Dot-Com" panel ang. from lat, Jorge Jourtes, VP Dioce Fuantes America; Francisco Loureiro, COO, Stammedia Interestive Group; Larry Rosan, chairman, Apleauscom: Utital Judy, executiva producer, Lamusica.com; Encr Paiano, GM, partenship relations, Universo Online, Aram Sinnreich, analyst, consumer contant stratagies, Jupiter Communications; and Ivain Parino, founder/president Rithrotea.com.



Members of Fonovisa recording act Priscia Y Sus Balas De Plata proudly display the trophy they won for regional Mexican album of tha year, female group or solo artist.



Joseph Carvajai, essociata brand menager, Heineken USA, second from laft, presents the Heineken Emarging Artist Achievement Award to members of WEA Latina act La Lev at the Warner International seconsored luncheon.



Fonovisa recording act Conjunto Primavera is feeling in the pink shortly before the famed grupo performs at the awards ceramony.

Interscope recording artist Enrique Igleeias, right, talks about his successful career during an intarview with John Lannert, Billoard's Latin American/Caribbean bureau chief. Igleeias' interview officially kicked off the conference.



Speakers at the "Compositores in The Round" panel are, from left, Pedro Markowicz, managing director of EMI Music Publishing Argentina; Alaxandra Louskoft, Wo Latin membenship, ASCAP: Carmen Aflanno, senior director of music publishing, Sony(AIY Discos Music Publishing; Comar Allanno, president, EMOA Music Publishing; and Iván F. Avarez, senior, WP Latin America, IACA Music Publishing.



Pictured at the BMG Latin showcase, from left, ara Strauss Zehrick, president/CEO, BMG Entertainment; Pablo Montero, Ariola/BMG Latin recording artist; and Francisco Villanueva, VP/GM, BMG U.S. Latin.



WEA/Latina recording act Maná displays the Spirit of Hope Award it received at the awards show.



RMM recording artist India poses with her trophy aftar winning the best tropical/salsa album of the year, femala.

Columbia recording artist Jessica Simpson is all smiles at tha awards show, at which she performed.



Ariola/BMG Latin recording act Los Tri-O performs at the BMG U.S. Latin showcase.



Frank Walzer, left, greets Elvis Crespo shortly before the awards program. Welzer is president, Sony Music Latin America



Pictured, from left, are Oscar Llord, preident, Sony Discos, and George Zamora, president, WEA Latina.



## **BILLBOARD LATIN MUSIC CONFERENCE & AWAROS**



Jemes McNemere, president/CEO of Telemundo Network Group, which broedcast the Latin Music Awards showcase, second from left, and his wife, Lana, ere pictured with Howerd Lander, Billboard president end publisher.



Columbia/Sony Discos recording artist Marc Anthony illashes his trophy, along with a grin, effer winning the hot Latin treck of the year, vocal duo category.



Prestigio/Sony Discos ertist George Lamond welcomes attendees on April 25 to the Latin Music Conference with a steamy performance et e reception co-sponsored by Latinflava.com.



that

RMM recording artist Vanessa delivers a strong set at ASCAP's showcase.



Sony Discos recording artist Elvis Crespo takes two trophies home from the awards ceremony. Crespo won tropical/sales elbum of the year, male, and The Billboard Latin 50 artist of the year.



Sergio Curbelo, left, and Harold Hopkins, bandmates in MCA recording group Puya, demonstrate their delight in winning rock/fusion elbum of the year.



Participants in the "Will The Concientos Go On?" panel ere, from felt, Lázaro Megret, president, DMP, Jack Utsick, president, Ententrainment Group Fund, Bob Rouz, VR SSY Music Group, John Partel, Istein Doyne, House of Base Concents, Billow Minkler, presand Laitn events manager, Medentanetic Ed Micone, executive VP end executive produce, Reladi Chy Ententainment; Henry Cardenea, president, Cárdenas/Fernández & Associetes; and Arie Kadurie, president, Arie Kadurie Enterprises.



Sony Discos recording artist Son By Four goes a cappella. after appearing on the awards show.



Jorge Pinos, VP, international department, William Morris Agency, is this year's recipient of E Premio Billboard. Shown here, room left, are John Lannert, Latin American/Caribbean bureau chief, Billboard', Timothy White, editor in chief, Billboard', Pinos; and Gene Smith, essociete publisher/international sales, Billboard.



On a panel called "Dialing For Doleres" at the conference are, from left, Joseph Carvajal, associate brand manager, Heineken USX, Orly Agai-Chaim, talent egener, William Morris Agency, Ayelet Soto, president, ACA Marketing end Promotions; and Hernand V. González Jr., VP of marketing services, Cairdenas, Fornández & Associates.



Enrique (geissia' interview is a highlight of the Latin Music Contrerence, Pictured here with (giessa, trom left, ere Bilboard staffers Ken Schlager, editorial director, new media; Howard Appelbaum, associete publisher, markeling and licensning; John Lannert, Latin American/Caribbean bureau heff, Phylis Deno, special events director; and coney Kronengolo Quiginy, special events director; and Coney Kronengold, assistant materiang manager.



Hollywood Latin recording ect Gipsyland turns in a fiery set during e showcase at Level nightclub.



Appearing on the "On Stars On Teve" panel are, from left, José Tillén, executive director of music and talent, MTV Latin America, Maria Marales, associate editor, Vista megzaho: Lelle Octo, pop music critic. The Marin Hranki, and Mauricio Abaroa. VP/ixecutive director, Latin Academy of Recording Arts and Sciences.

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#### **10** Favorite Artist Picks April 21, 2000 The Most Popular New Talent On BTN Adonis Urban, Hig Hop Soulsystem Rock, Funk WSLN (aka Mister Jones) Bock, Pop Vanessa Handrick Alternative, Rock Drone-Flite Pop. Rock Dezeray's Hammer Hip Hop, Funk Funktelligence Patti Rothberg Alternative, Rock 0 Kate Schmek Rock, Pop Hardcore, Punk 10 Groowenics **Favorite Song Requests** Anril 21 2000

#### The Most Listened-to New Tracks On BTN

	Composition, Artist	Genre	Weeks On
1	Return, Travail	Metal, Hardco	re 3
2	Not The One, Vanessa Handrick	Rock, Pop	1
3	Hate On The Don, Adonis	Urban, Hip Ho	p 1
-4	Teenage Dirtbag, Wheatus	Pop, Rock	6
5	Wanna Love You, Annica	Pop, Dance	12
6	Fight, Drone-Elite	Alternative, Ro	ock 5
7	In + Out, WSLN (aka Mister Jones)	Rock, Pop	2
8	Faith, Knstina Kovae	Pop	6
9	Always Together Always Gone, Brian Ales	Intrumental, E	lectronic 6
10	Not Your One, Les Visages Sauvages	Pop, Rock	5
	Meetity Radio ETV rankings are based on audia access requested by the site	's repotend and unregational	aning autoreg

#### New Talent Spotlight

The Most Outstanding And Available Acts On BTN

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## Artists & Music

#### BON JOVI

#### (Continued from page 16)

group's tenure at the label, he says he's glad the band stayed with what remains of Mercury. "When other artists jumped ship and went over to Interscope, I didn't. I said, 'I'm gonna stay right here and be the guy that has always been on Mercury."

That loyalty is not something Lyor Cohen, president of Island/Def Jam, takes lightly. "I feel like I have a fiduciary responsibility to every one of our artists to do the best job, but for Jon Bon Jovi to have decided to stay puts even more pressure on us."

When the band, managed by David Munns and Paul Korzilius for Bon Jovi Management, resunited 18 months ago to begin working on its first album since "These Days," Jon Bon Jovi surprised his bandmates by walking in with 30 songs. He then spent the next year writing another 30 songs with band guitarist Richie Sambora.

The hand took its time preparing the alhum, "waiting for the dust to settle from the merger," says Jon Bon Jovi, and getting over producer Bruce Fairbairn's death. "Brace and (producer Ho Bo Rock had agreed to co-produce the record. It was the first time they were ever going to coproduce an album." Ultimately, the band turned to relative newcomer Lake Ebbin, who has worked with Splender.

The album's centerpiece is "The Next 109 Years," which starts out simply and swells into a Beatlesque "A Day In The Life" opus, replete with a 64-piece orchestra. Other highlights include "Ouler," a fun song about getting better as one ages, and the ballad "Thank You For Loving Me," which Jon Bon Jow wrote after hearing Brad Pitt utter the words in te movie "Meet Joe Black."

"[The song's] gonna be the wedding song of the next five years," says Jon Bon Jovi, "It'll be a monster."

First single "It's My Life" is already off to a good start at hot AC, top 40, and rock radio.

"When we first started playing it, we didn't say who it was," says Steve King, PD for WBAM Montgomery, Ala. "The phones just blew up... The curiosity on the song has been outrageous."

The song was co-written by Jon Bon Jovi and Sambora, although popmeister Max Martin is also given a songwriting credit primarily for his encouragement.

"He's gronn get a piece of the song for coming in and telling Richie and me what a big thing Livin' On A Prayer' was to him," says Jon Bon Jon'. "He didn't write every word of it; he didn't write the chord progression either. But he did as it at the keyboard when we were in the room, and the rules are if you're in the song. J give you a third of the song."

A 50-date tour starts July 12 in Tokyo and goes to Europe before coming to the U.S. in the fall. The band is booked by Creative Artists Agency in the U.S.

Assistance in preparing this story provided by Jill Pesselnick.



O H, WOW: Remember when it was cool for rock'n'roll to be unabashedly poppy and fun? Kyle Vincent apparently does. On his second dise, "Wow & Flutter," he offers a collection of tunes that proudly hark back to the "Tok era of guitar-juiced AM radio.

"These new songs feel a lot closer to me, to my heart," he says. "There seems to be more of an honesty in the writing, production, and delivery of the material."

Helping Vincent build the framework of a pop music house that could stand on the same street as the Raspberries or Savage Garden are

molineria Tampy Diverse a tolk in noos) and Parthennon Harkey (new load singer of ELO, co-writer with the Eelok drummers Nick D'Virgillo (Genesia, Tears For Fears), Rick Menck (Matthew Sweet), and Jamie Wollam (the Torles); arranger/keyboardist David Carr (the Ventures, the Fortunes); and Gerry Beckley (America), who lends his voice to the sevent "Leave It Alone".



This army of talent contributes to the appeal of tunes like "No

Matter What Will Be" (which is perhaps the best song that Bread never recorded) or "She's Top 40," a giddy ode to a girl and to the radio. Vincent is dividing his time between writing material for his next

vincent is dividing his time between writing material for his next recording and gigging in support of "Wow & Flutter." Do not miss the chance to see this charming and talented artist in action.

For more information, contact Candy Peterson at 712-328-1335 or at candy@kylevincent.com.

D REAM ING OF GREEN: Though it may initially be hard to believe, not every band crussing along the rougb-hewn New York club circuit is banging guitars and wailing in angst. In fact, Green Rooftops swings to the far opposite direction.

Fronted by Laurie Brand (who also plays keyboards and flute), the



hand, which also consists of Joe Condiracci (guitar), Joe Roasman (hoss), and Ed Rogers (drums), delivers a style of pop that is, by turns, etherval and loungy, Brand has a rich alto voice that is hidry to draw fond comparisons to Natalle Merchant, and he puts it to exectlent use on tunes that are smarter than your average ditty. For proof, investigate Green Rooflops lowly epopy.

GREEN ROOFTOPS

mous disc. It's filled with storyteller lyrics that paint vivid pictures, and it has low-key music that will soothe or invigorate, depending on the listener's mood.

Although some might question the commercial potential of a band that seems miles away from any current trend, we want to point out that anyone who still dusts of faves by Sade, Basia, or even some of the softer efforts by 10,000 Maniacs will find endless pleasure in this fine effort.

For additional details, call Ed Rogers at 212-982-0159, or E-mail him at Emrogers@aol.com.

NUGGETS: Motor hails from Red Oak, Texas, and it offers songe with a decidedly adult-pop, triple-A-friendly sound. With this band, Re all about melody (which Motor has an exceptional lalent for) and words that are often pretty melancholy. For more information, contact Darell Brown at 615–679–4496.

If you want a harder-edged style of rock, Marz is a good hand to investigate. This is a new project helmed by Ministry guitarist Bob Hukic, and its not for the faint of heart. He's upguing the ante set by acts like Kid Kock and Limp Bizkit by combining rap and guitar rock with industrial hythms. The demois not to be believed. It's heavyday staff that's destined to be extremely popular with teens. For additional details, call Hukic at 77-34-88-866.

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27	11	10	NOBODY'S ANGEL HOLLYWOOD 162184 (8 98/12.96)	NOBODY'S ANGEL
28	25	14	SHELBY LYNNE ISL/MD 546177/IDJMG (8:98/12:98)	I AM SHELBY LYNNE
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38	23	60	SONICFLOOD GOTEE 2002 (15,94 CD)	SONICFLOOD
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33	27	9	COUNTDOWN MIX MASTERS MIDICY 0399 (3.96/7.98)	BLUE (DA BA DEE) DANCE PARTY
33	11	10	ALECIA ELLIOTT NCA NASHVILLE 170017 (8.98/12.98)	I'M DIGGIN' I'
38	35	4 .	SUPERGRASS PARLOPHONE/ISLAND 54236840.4MG (12.98 CD)	SUPERGRASS
35)	45	10	GROOVE ARMADA JIVE ELECTRO 41683k/IVE (16.98 00)	VERTIGO
38	25	50	CHELY WRIGHT & MCA NASHVILLE 170052 (11 48/17.94)	SINGLE WHITE FEMAL
37	34	31	DAVE KOZ CAMTOL 99458 (10 98/16 98)	THE DANCE
38	33	19	DOPE FUP 63632/EPIC (7.98 EQ/11.96)	FELONS & REVOLUTIONARIES
39	31	4	SPLENDER 02/00U/MB/A 69144/0RG (7.98 EQ/13 96)	HALFWAY DOWN THE SK
40	50	2	THE PHAT CAT PLAYERS MAN AND MANA (15 ML CT)	MAKE IT PHAT BABY

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#### BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART . BY CARLA HAY

COMING FULL CIRCLE: A Perfect Circle has all the ingredients of a band with a promising future: members who've been in well-known groups (lead singer Maynard James Keenan is best-



Easy Does It. Easy Moe Bee. one of the most notable producers in hinhop, has started a solo recording career with that album "Now Or Nevsr Odyssey 2000," dus June 13 on Priority Records. Guesting on the set ars Snoop Dogg, Busta Rhymes, Gano Starr, and Goodie Mob. Easy Moe Bee has produced such acts as LL Cool J. the late Notorious B.I.G. Public Formy the late Tupec Shakur, and Busta Rhymes.

nown for his work with Tool: A Perfect Circle drummer Josh Freese used to be in Guns N' Roses), a coveted opening-act slot on a ma-

jor tour (Nine Inch Nails), and an album whose first single is starting to get significant radio airplay

A Perfect Circle's debut album, "Mer De Noms," is set for release May 23 on Virgin Records, The album's first single, "Judith," has been rocketing up the Modern Rock Tracks chart. where it stands this issue at No. 15.

According to Virgin Music Group Worldwide

vice chairman Nancy Berry, "The group's street credbility, powerful musicianship, and unique sound rank them among the top rock/alternative artists today. A Perfect Circle will be a global priority for Virgin." In addition to

Freese and Keenan, A Perfect Circle's lineup consists of guitarist Billy Howerdel, bassist and violinist Paz Lenchantin, and guitarist Troy Van Leeuwon

For the record, Tool hasn't broken up, and the band has confirmed that it plans to record a new album. When that album will be released is still unknown. In the meantime, Tool singer Keenan will



Arthur Author. Singar/songwriter Joseph Arthur will appeal to fans who like Leonard Cohen-Inspired alternative music. Arthur's second full-length album, \*Come To Where I'm From\* (BeaWorld/ Virgin), was produced by T Bona Burnett. Arthur is on a North American tour in support of the album.

REGIONAL HEATSEEKERS NO. 1s



Rotating top 10 lists of best-selling	titles by new and developing artists.
PACIFIC A Adjuster Freedom (2 rot 1) a Draces 2. Det The Teley Homosper (of Son 0) The Stan 3. Det The Teley Homosper (of Son 0) The Stan 3. Spring CA Down System CF A Down 4. Spring CA Down System CF A Down 5. Borne A Main No. 4. Dent A Main No. 5. Dece A Mai	SOUTH CANTRAL 1. E.S.G. Chy Under Sage 2. Ad. Jammin Tara Kamis Ray Ang, Fanis Tauma 3. Anny Gages, Yoo Wooth Earth Buanly 4. Safet, Y. Wang, Yoo Wooth Same Tara 5. Balack, Watanani South Tara 5. Balack, Wannah Earth Tara 5. Balack, Wannah Earth Tara 5. Balack, Wannah Earth Tara 5. Balack, Wannah Earth Tara 5. Balack, Wannah Kang, Kanana 5. Balack, Wannah Kang, Kanana 5. Wannah Asken Mandrah Huku 5. Wannah Mandrah Mandrah Mandrah Huku 5.

be busy over the next several months with A Perfect Circle.

Upcoming dates on A Perfect Circle's North American tour with Nine Inch Nails include May 17 in Miami. May 20 in Atlanta, May 23 in Dallas, May 25 in New Orleans, May 27 in St. Louis. June 2 in Las Vegas, June 7 in San Francisco, June 13 in Vancouver, and June 17 in Salt Lake City.

AMBS TO THE

SLAUGHTER:

Gospel/contempo-

rary Christian sing-

er Alvin Slaughter

has had several of

his albums become

hits on the Top Con-

temporary Christ-

ian chart, including

his latest set, "Rain

Down" (Hossnns!/

Integrity/Word/

Epic), which de-

buted at No. 27 in

the April 8 issue.

The New York-

based Slaughter,

completed a U.S. tour in

March, and he is a regular on

the Trinity Broadcast Net-

TOWA SOLO: DARCE DJ.

Towa Tei is best-known for

being part of the group

Dece-Lite, which had its

work.

biggest hit in 1990 with "Groove Is In The Heart." Towa Tei's third solo album, "Last Century Modern' (Elektra), includes guest acts



U.P.O. Sighting. Rock hand II PO has been get. ting radio airplay for "Godlass," tha first single from ths band's Epic Records debut album, \*No Pleassntries," dus May 30. "Godless" has been rising up the Mainstream Rock Tracks chart, where it stands this issue at No. 20. The Los Angelesbased group is on s U.S. tour. Dates include May 24 in Huber Haights, Ohio; Msy 25 in Lexington, Ky.; May 28 in South Bend, Ind.; May 27 in Dubuque, III.; and May 28 in Somerset, Wis.

UA and Les Nubians. Towa Tel's song "Huppy" was a No. 3 hit on the Hot Dance Music/Club Play chart in 1998

## THE POLAR MUSIC PRIZE 2000

## What have

PAUL MCCARTNEY THE BALTIC STATES DIZZY GILLESPIE WITOLD LUTOSLAWSKI NIKOLAUS HARNONCOURT **OUINCY JONES** MSTISLAV ROSTROPOVITCH ELTON IOHN **IONI MITCHELL** PIERRE BOULEZ BRUCE SPRINGSTEEN ERIC ERICSON RAY CHARLES RAVI SHANKAR IANNIS XENAKIS STEVIE WONDER



On 15<sup>th</sup> May they will be joined by **Bob Dylan** and **Isaac Stern** 

## in common?

They have all been recipients of The Polar Music Prize.

The prize will be awarded in Stockholm for the ninth successive year by His Majesty King Carl XVI Gustaf of Sweden.

The prize was founded by one of the true greats in the world of Swedish music and the man behind ABBA, the late Stig Anderson, and is awarded for exceptional achievements in the world of music in its broadest sense.

## Reviews & Previews



POP \* JOHNNY MATHIS Mathis On Broadway PRODUCTRS- various Celumbia 63897

What a perfect com tion-the glorious incomparable voice of Mathia and some of ern musical theater's best material. The legendary performer breathes fresh perspective into songs that might sound overdone in lesser hands. Particularly memorable is his soulfal rendition of "He Lives In You" from "The Lion King" and "All I Ask Of You" from "The Phantom Of The Opera"-a song that sounds like it. was written expressly for Mathis. The singer is also in fine form on a duet with famed Broadway diva Betty Buckley. The two move masterfully through a well-sewn medley of "Children Will Listen" (from 'Into The Woods") and "Our Children (from "Ragtime"). If there's anything to anibble about it's that the album ands for too soon. With nine songs elocking in at a shave over 33 minutes, one is left wishing for just a couple more nuggets. But then again, can one ever get enough of Mathis?

FAITH PRINCE A Leap Of Faith PRODUCER. Hugh Forder

#### DRG 91460

For her debut on the cabaret circuit, the self-professed "cabaret virgin"-and one of the true joys of today's musical th ater-Faith Prince has released an album that was recorded live at Joe's Pub in New York. As befits her comic persona, the songs are largely a collection of bright novelties from the stage and screen, the latter of which includes a rarely heard Johnny Burke and Jimmy Van Heusen delight, "The Hard Way (Doing It The Hard Way)." Apparently to demonstrate that she can meaningfully portray a bal-lad, Prince sings Alan Jay Lerner and Burton Lane's "What Did I Have That I Don't Have?" and Richard Rodgers and Oscar Hammerstein's "Something Won derful," which is done with as much poignance as the song deserves. A real charmer for the cabarot hime

#### AL MARTINO

Smile PRODUCERS Tony Valenziano, John Roger Brance Fuel 2000 057

The viteran gop vocalit, some of whose his were part of the constrylops normal several decasting and the several hand. The loss and parts may way with several hand. The loss on a collection of monthly writing era grean, and there's an odult hat a hashing of real its band municipant and any service is the methyrer and activations adds sparsful to the mark the same field or the several Henner' That Long Helves." The Dart Mean A Thing (If L Kan's Gen That Swings." Via Lant, "You'll Never Kassa" "Goody-Goody and Jong Man, I Lant, and Sharing Henner' That Lant, "You'll Never Kassa" "Goody-Goody and Jong Man, I Lant, and Sharing Henner Kassa" "Goody-Goody and Jong Man, I Lant, "Jong Henner Kassa" "Goody-Goody and Jong Man, I Lant, "Jong Henner Kassa", "Jong Henner, The Jong Henner, Jong Henner, The Jong Henner, The Jong Henner, The J



#### HANSON This Time Around

CERS SI ow, Hanson, Mark Hudson Island Def Jam 31454 e first thing you notice about Hanson's long-anticipates separation ing is that the brothers' once-chirpy cipated sophomore outvoices now have a deeper, more ada tone. The second thing you notice is that these boys wanna rock-and they are serious about it. Not only does "This Time Around" boast a leans more guitar-heavy sound than 1997 breakthrough "Middle Of Nowhere, but it also features instrumental conutions by such credible musiciana as Jonny Lang Blues Traveler's John Popper, and Beck sideman DJ Swamp. It all adds up to a collection that suc cessfully sets Hanson apart from the current teen-pop phenomenon that it helped start-at least from a creative perspective. The trick will be rising perspective. The trick will be rising above the prejudice that hardcore rockers will likely have against the band. That said, cuts like the bluesy "Dying To Be Alive" or the forceful "Can't Stop" are potent enough to sway even the most judgmental listen d for those who prefer sweeter pop fure, there are sparkling gems like the poppy "If Only" and the title cutast stopping arena anthem if there ever was one

#### R&B/HIP-HOP

 DWAYNE WIGGINS Eyes Never Lie PRODUCCR: Dwayne Wiggins Metawn 7594

Dwnyne Wiggins concocts his own brand of funk-inspired R&B on his ut. As one-third of the Oakland, Calif.-based Tony Toni Toné, Wiggins helped change the sound of R&B, gaining Grammy nominations along the way. Wiggins' solo debut just may do the same. His first single, "What's Really Going On (Strange Fruit)," was the impetus for a sole album. Based on an incident Wiggins bad with the Oakland police last year, the track is a bluesy tale that compares the lynch ings of the '50s and '60s-horrowing from Billie Holiday's "Strange Fruit" with the cases of police brutality that occur today. Wiggins also gives his opinion on the current state of R&B with the satirical "R&B Singer." The track is dominated by guitar riffs and witty lyrics. Other album highlights include the groory "Move With Me," the upbeat "Eyes Never Lie," and the Siy & the Family Stone-esque "Rollin Mountain

#### \* DJ KRUSH Cede 4109

FRODUCER: DJ Krush Bed Jok 11458

The popularity of hip-hop in Japan is undenlable. DJ Krush, one of the progenitors of the Japanese hip-hop move-

#### SPOTLIGHT

#### JEFF BUCKLEY Mystery White Boy

PRODUCERS: Michael Tighe, Mary Guibert Celumbia 12590

Although bits art was still developing when he drowned in 1697 at age 03, Jeff Backley had a rure and pocent gift—see that to logital in statures or explored portkineously. The low coliection "Mystery White Boy" follows 1989's trave-size set of final statudo and domo tracks. "Statebooks (Ser My Waster White Boy" follows Waster White Boy" follows than that often overwhele's gallow; "Mystery White Boy" shown why Buckley's low is so keeping fort: these performances are first with a classireak's top perty that is becoming world white his most the type performance world white his hour, the reperiod



features transcendential viewions of such Buckley textern as "Dream Brother" and "Mojo Pin," as well as Inspired overn like the beautifully as and a such as the notice that the "Kanga Roo." But it's the potential such previously unissued originals as the blace-head rhapsody "What Will Yos Kay" that make this album thrilling and heartbreaking in equal measure.

ment, once again brings his sounds statistick with "Cost 4100." The 60phas-minute mix is a reflection of a live ADD" is hard the interact and the set when one track and and the rest begins. The final anovement of the allown combines a hard baseline with elberral plana growton on "No Computional and the set of the set allown combines a stard baseline with elberral plana growton on "No Computional and the set of the set percentral set of the set of the set percentral sound of other artists and making them all hos on. The set from bilew Apparence spin doctor DJ Cam, Bachero, and the 45 King.

#### COUNTRY

COLLIN RAYE

PRODUCERS-Dane Hulf Collin Rave

ic 69995 Is this guy head over heels in love every day of his life or what? Over the course of an underrated eareer, Raye has put to-gether a formidable catalog of love songs of all types, and this latest weighs very. avy on the side of sweet sentimen very h tality: Overall, sap is the recurring theme on "Tracks," with the preponderance of songs dealing with i-o-v-e on some level, which is likely to please both fans and radio. But just when you think Raye is a one-trick pony, he'll kick your butt with subjects far heavier than most of his contemporaries would dare touch "Harder Cards," "Water And Bridges," and "She's Gonna Fly" are a coura eous triumvirate on the album's second half that arise out

#### SPOTLIGHT



#### Oceania

PRODUCER- Jag C Point Music 536 775-2 On the surface, it seems like Jaz Coleman, formerly of Killing Joke and "Symphonic Led Zeppelin," g the Deep Forest treatment to the in," gives Maori, the native peoples of New Zealand. But this isn't traditional music slapped onto dance beats. Instead, Coleman and Maori singer Hinewehi Mohi build this pop-exotica ction from the ground up, with lyrics in the Maori tongue and many traditional instruments, although they're pretty much buried by Cole man's synthesized arrange With Mohi 's remarkably pure yet when in choirs, "Ocea nia" often sounds like Adiemus, the project in which Miriam Stockley sings in a hybrid language. Only Coleman and Mohi, unlike Adiemus com er Karl Jenkins, don't have classical pretensions to subvert their ctious melodies. The chanting call and response of "He Tangata" (Peo-ple) and the turbo-charged tribal stomp of "Kotahitanga" (The Trumpet) put an exuberant spin on the ethno-techno landscape.

of the schmaltzfest to salvage everything, Raye has guts, sincerity, and vocal chops, which, along with some cool instrumentation and first-rate production, save this record from being the audio equivalent of a date file.

★ REBECCA LYNN HOWARD Rebecca Lynn Howard PRODUCER Mark Wight MCA Mashwell 6381700912 if you think this is just Nashville's latest

#### SPOTLIGHT

#### INDIGENOUS

PRODUCERS- Dayle Bramhall, Indigenous

Pachytem PNC-C2-8 Biesey rock-band Indigenous impresent ortics with the 1998 malloum "Criteria," server up the same nor-fitted style that poople have come to expect from the band, Protto do opening instrumental "Evolution Reveation" Bining", Indigenous has clearly folded the polarity band "The Moon Is Bining", Indigenous-at-biling Mato Naril Geod Vocality Quarteria, Prevention of the Instrumentation of the polarity and of Indigenous-at-biling Mato Naril Geod Vocality Quarteria, Pretouring Data spreamed paid of the Viber consist preventionial Prevention of the Instrument paid of Weith



The hand displays a more mature sound on "Circle" with the halp of coproducer Doyle Bramhall, a case-time songwriting collaborator with the late Storie Ray Yaughan. In the palate of rock'n'roll mosaic lateste, "Circle" and Indigenous' music are like meat and polatores: solid, traditional, and satisfying for those who know exactly what they want.

attempt to mine the schoolyard for more pop fulf, program yournel (to get floored. Howard may be 20, but her lyries (abe covorte) 11 of the allum's 13 songs) and delivery bells her tender yours. Somebody's done some livin here. Tongsh the act begins a tad on the fulfy side, it quick plose in Music City to cover up this peritoury: Line between between barry gloses in Music City to cover up this peritoury. Line between between barry (Continued on next page)

VITAL REISSUES\*

**BIG MAMA THORNTON** The Complete Vanguard Recordings PRODUCERS- Ed Bland, General "Hog" Wyler REISSUE PRODUCER: Tom Vickers Vanguard 175/77 Willie Mae Thornton was a powerhouse vocalist who fancied gin and milk and deep blues. Her original tune "Ball And Chain" put Janis Joplin on the music map, but with all due respect to the Texas-born blues/rock shouter, she wasn't in Big Mama's league. This three disc set consists of two reisened titles from 1975-"Jail" (a live set) and the studio-recorded "Sassy Mamal"-and "Big Mama Swings," which collects seven unreleased sides. Featured nun bers include the legendary "Ball And Chain," as well as "Hound Dog" (yes, she cut it before Elvis), a hefty version of "Rock Me Baby," and a very ignant rendition of "Oh Happy Day. poignant rendition of On Happy of There's also a momentous cover of "Rolling Stone," several choice slow blues, including the sweltering "Mr.

Cool" and a fierce version of "Gonna Leave You," and a fine jump tane, "Everybody's Happy (But Me)." A highlight on "Big Mama Swings" is "Going Fishing," a low-down, Chicago



style blues that isn't about catching trout. Big Mama's back, and she means business.

ALL DURST, STOLET Research advancement by the new editor is donner good affection on the basis of muscle relet and by Research and previous 'MIX. RESULES. Research advancement's advancement's internet, and standard or donner advancement's internet, and standard or donner advancement's internet. The standard advancement's internet advancement's internet advancement's internet. The standard metal advancement's internet advancement internet advancement's int

#### (Continued from preceding page)

power without histrionics, and Howard's vibrato at times recalls Dolly Parton. But comparisons are unfair because she is a talent unto herself, with range to spare. -7 Don't Paint Myself Into Corners" is nare country joy. It's followed by the bot'n' sweaty "Out Here In The Water." If it's sad songs you need, look no further than the Harlan Howard/Tom Douglas-penn "Melancholy Blue" and the singer's own "Believe It Or Not." A song like "Was It As Hard To Be Together" would have been solid country gold in 1955-and will be today, with any justice. This is everything contemporary country should be This gal is a star!

#### LATIN

#### JUNE A

Entre Tú Y Yo PRODUCERS, Eau uerdo Rayes, Alejandro Montalber FMI Latin 20837

This Puerto Rican vocal quintet, whose name is pronounced "Jive Five," turns in a likable pop/dance label debut replete with breezy love songs that will have great appeal for fans of 'N Syne, Backstreet Boys, and MDO. In addition, these oth-singing lads, whose harmonies are nearly as angelic as their clean-cut good looks, show potential in the non Hispanic markets by dint of their solid renditions of catchy English-language unes such as "Nifis Bonita" and Pray." The first Spanish single, "Dime Cuanto Tiempo," should pique interest at Latin radio, as should the finger-popping title track and slinky, tropi-pop ditty 'María Morena."

#### IOF ARROYD

En Soi Mayor DUCERS: Julio Estrada, Victor del Real Serv Discs #3901

On this eminently danceable disc, the once-popular tropical vocalist demon-strates he can still neatly navigate an seortment of grooves from his native Colombia, as well as from the Hispanic Caribbean. Apart from a bisarre screeching sound be emits unexpectedly throughout the album, Arroyo shines on sarthy, pulsating tunes that are poised to draw more notice from none cial stations and National Public Radio than from Latin tropical or salsa sta tions. Arroyo's singularly muscular bari-tone remains in fine fettle as heard on zesty salsa thumpers "La Amaré" and "Y Qué Mi Socio," rapid-fire merengue "Adiós Fulana," and fiery cumbia "Sabré Obidar

#### WORLD MUSIC

\* MAGNOLIA SISTERS Chers Amis RODUCER: Ann Savoy

Rounder 6070 The Magnolia Sisters are five very talinted women who hail from south Louisiana: Ann Savoy, Christine Balfa, Jane Vidrine, Tina Pilione, and Lisa Trahan Reed. When they get together to do some pickin', they constitute the only all-woman group in Cajun music, and these ladies fancy the hard stuffstraight-up, traditional Acadian music They cover styles you'd expect: elegant waltzes like the title track and "La Valse Que J'aime" and snappy two-steps like " "Tit Mamou" and "Hippi Taiaut." What makes them extra-spe cial, however, are the rare ballads and folk tunes they've resurrected-songs like "Les Pays Des Etrangers" and "Il Faut Hisser Ces Volles," stirring tunes sung a cappella (and beautifally) by Savoy and Vidrine, old-time wedding song "La Fleur De La Jeunesse," and the Cleoma Falcon blues song "C'est Si Triste." These women are not only gifted musicians but trustworthy folk orists who are keeping their musical heritage alive

#### CLASSICAL

\* JACOB HERINGMAN Black Cow: Lute Music By Valentin Bakfark And Matthius Waissel

PRODUCERS- Jarob Henneman, Gavat Sandetre Die cipline Global Mobile 9906 The first classical-oriented release from

avant-rock guitar guru Robert Fripp's Discipline label, "Black Cow" sees ace English lutenist Jacob Heringman blessing the recorded catalog with the exotic compositions of 16th century Hungarian virtueso Valentin Bakfark Mostly unheard for centuries, Bakfark's pieces are generally dark and dense, so Heringman intersperses the master's contrapuntal inventions with lighter Polish dances arranged by Bak ark contemporary Matthius Actually, it seems best to bear Bak-fark's music uninterrupted, as his fantasias and intabulations of vocal works have an intoxicating cumulative effect. Heringman plays everything unerring y, and he is aided by a warm, crystal clear recording. The package is com-pleted by evocative design and excellent notes, typical of Discipline Global Mobile productions. "Black Cow" is the first in a series from Heringman and Discipline: here's hoping for more soon.

#### PUCCINI: Manon Lescaut

Maris Guleghina, José Cura, Lucio Gallo; La Scala Orchestra and Cherus, Riccardo Muti PRODUCER, David Mottley

ophon 289-463-186 This is the initial release in a Deutsche Grammophon series devoted to new live recordings from Milan's famed La Scala opera house (and it happens to be a operative production all-ar wind with a Sony staff producer and an Erato star "Manon Lescaut" is not topdrawer Puccini, even though it was the composer's first true success and audibly foreshadows later, higher achievents. Much touted as a Puccinian tenor, José Cura evinces plenty of virility as Des Grieux, but he falls short of Plácido Domingo's charm and subtlety in the lushly produced 1984 Deutsche on recording with Guiseppe Sinopoli, Likewise, Ukrainian soorano Maria Guleghina is an attractiv e actress but lacks the vocal allure of Mirella Freni in the title role. Yet the driving ner of Milanese maestro Ricearde Muti makes the most of the melodrama's potent passages, helping this quality product come off like a real night in the theater

#### GOSPEL

#### REV. JAMES CLEVELAND'S GMWA MASS

#### Standing In Need Of A Blessing PROCEDERS, Serv Peters, Rodina Presten-Wittam MCG 7014

This is the 32nd album in as many years for the internationally heralded Gospel Music Workshop of America (GMWA), comprising original material performed by the 1,800-voice Mass Choir, all of whom attend the organi-zation's yearly convention. These gatherings and the albums they've ielded have proved to be a fertile field over the years, providing a launching pad for many gospel greats, including Kirk Franklin and John P Kee. And this year's project is particularly impressive. The album's first singie, the title track, features soloist. Debra Henderson-a powerhouse singer, equal parts subilety and pure smoke-along with the amazing Mass Choir and an airtight band in lock step on what portends to be a huge song both at radio and Sunday-morning church. Full-tilt foot-stompers "Hal-leluiah To The King!" and "Over In Zion are other irresistible standouts on an album with nary a weak moment



#### POP

BILLIE MYERS Am | Here Yet? (Return To ender) themes not listed? PROOUCER not listed

WRITER and Lister

PUBLISHER not intro Universal Records (C0 proma) Billis Myers carved out a spectacult niche on the airwaves a few years back with her enchanting "Kiss The Rain" from er fall-bodied "Growing Pains." With the debut track from her fortheoming sophomore effort, "Vertigo," she creatively employs a light hip-hop beat and the cla Hot Chocolate song "You Sexy Thing" as a subtle sampled backdrop. This track maintains this clever artist's tradition of creative offbeat songwriting and produc tion and stands every chance of elevating her presence across adult top 40 and mod ern adult airwayes. Still, Myers is a touch artist to classify. Perhaps she's a little too left-of-center for mainstream top 40 and not quite enough of a renegade f or mod ern rock. (Who cares, since that format has all but abandoned female talent anyway?) But the songs on this fine project demand the attention of programmers willing to step over the line and embrace

ic that truly raises the bar on so much of the typical fodder out there. This is an effort that Myers can take great pride in and one that radio would do well to let lisrs have the final say with. Compelling and wonderfully constructed.

#### + RENO Whole World /3.17 OUCER Mark "Tuffty" Evans

WRITERS- K. Cook, T. Wester

IRS EMI Music Publishing BMI EMI April MUSIC ASCAP ards 1551 (CD p Curb R

Last fall, adult top 40 U.K.-based outfit Reno was introduced to the States with the fancy musical footwork in "I Think I Know." The second single from lead sing er/co-writer Katie Cook (the daughter of Roger Cook) and guitarist/co-writer Tony Wade is another dead-center-of-the-high way hit-worthy anthem, based on recogng the positive in life and focusing snergy there. Sonically, "Whole World" is driven by an acoustic ensemble of bright musical elements, along with a few strokes of electric guitar to accent the back ground. Like the previous release, this is a one-listen record, a perfect companion for the car, and a song that, in a just radio world, would propel this fine duo to the far reaches of stardom. Please search it out.

BOSSON Where Are You (3-38) RODUCERS, Lars McLachtan, Olav Fostheim, Joskim Styren, Jack Kugel WRITER Borace PUBLISHER out insted MNW/Capitol 15148 (C0 press) Bosson's debut single "We Live" was

among the sunniest pop offerings of the winter, but it failed to garner enough air ough airplay to break this artist widely. Capitol is having none of that, so it is exposing this fresh-faced blond Swede singer/songwrites via other venues: He just finished touring with Britney Spears and LFO-playing for half a million folks-is booked solid through the summer, and has alrest hooked influential top 40 KIIS-FM Los Angeles with more than a thousand spins

#### and top 10 call-out on this song. The lovely ballad will find instant apper with the format's younger core, thanks to Bosson's (pronounced "bo-saha") youthful (but not childish) vocals, chugging produc tion and simple book This is what ton 40 is all about right now, though for some reason, the format seems to obsess on only one brand at a time: first the boy bands. now the young ladies. Let's add some balance with this promising solo male vocalist and play a full hand, yes? Tons of potential om the forth oming "One In A Million" on Capitol, due Aug. 1

SINÉAD O'CONNOR No Man's Woman 13-0 PRODUCERS- Scott Cuties, Anne Preven

WHITERS S. O'Connor, S. Outler, A. Prever PUBLICATES, Warner, Channell Music 114 (Scott Culture Music/Famous Music, ASCAP, Weeke Pie Music/Ensign Music, SMI

#### Atlantic 300100 (CD pror

Sinéad O'Connor's debut on Atlantic Records is a mixed bag. Instrumentally, she employs a hip-hop rhythm and pointed beats to give this song a drama that works well on many levels. Vocally, O'Connor's singular style still rings true, with those familiar layers and vulnerable, almost pained chops drawing your cars to the lyric from line one. And that's where the m lies. If O'Connor was trying to prob put off every man listening to a radi she's succeeded with aplomb: "I don't t to be no man's woman, I ha ve othe wan work I want to get done/I haven't traveled this far to become no man's woman While she admits fear and pain from ber relationships with the male gender, the overall tone remains caustic, almost like attack, and it's wearying on the car. R&B has been an infamous champion of such weary anti-man messages in recen times, and now it's crossing to adult top 40

#### NEW & NOTEWORTHY

TINA COUSINS Pray (3.55)

WRITERS M Tophani, K Twigg UBLISHER AI Boys Mr. Republic/Usiversal 20105 (C0 prime) In the spirit of recent internati nashes from the likes of Chicane and ATB comes former runway model Tina Cousins, who lucked into



her singing career at a fashion show there organizers had booked a sit who never showed. Cousins took to the stage-and has never looked back. Debut release "Pray" has already hit the top 10 in a number of European countries, and it is such an inviting midtempo dance frolic that Ameri audiences are likely to react with in-stant passion to this ultra-cool track Already, it's tested top 10 in call-out at innovative top 40 KRBE Houston, and it should have no problem that kind of success across the land first at dance stations, th en at mai stream top 40s, which will recogniz "Pray" as a powerful secret weapon record. This will up the hip factor of any station dramatically and promises to sound extraordinary heating out of the radio speakers. Get this one quick.

## Reviews & Previews

and modern adult? Can you imagine what would happen if a man were to sing about how tired he'd become of women's maninulative ways or something similar? It would never fly-so why does this contin ue to be permissible? Artists are, of rse, entitled to write a lyric as s they see fit, but radio may prefer to avoid the potential controversy of this stinker message than to embrace this artist once again. It's a shame, because the tune is lovely and O'Connor's talent remains remarkable. Here's hoping that the follow-up is a little more universal

#### COUNTRY

\* ALECIA ELLIOTT You Wanna What? (2-530 PRODUCERS: Tony Brown, Jeff Teasue WRITERS- A Eliott, A Bohabuk, 8 Terry

PLIREISHERS, Zach N Will Mutarillorly Ro Mutar INE. ASCAPISIN

MCA Nashville 02034 (C0 provo) Just the thing to send us all off to middle school with smiles on our faces. A sweetly rendered, modernized take on the "I'm not that kind of girl" thems, this second single from the ultra-perky Miss Elliott offers a positive message about absti or at least taking things slow. Better yet, it's age-appropriate-for 14-year-olds. We're happy that Elliott, only 17, isn't singing about divorce, one-night stan etc., but country radio needs to ask itself if this is the market it's going for. "You Wanna What?" is catchy and well-performed, with crisp, hooky product There's even a fiddle in there. Is it coun try? Well, if it's on country radio, then it must be, at least in today's market. If this song is a hit-and it could easily be-then the country demo is either broader than ever or has skewed mighty young. Regardless, Elliott is loaded with talent and has personality for days.

THE WILKINSONS Shame On Me (3-45) PRODUCERS Doug Johmon, Russ Zevition, Tony

WRITERS-S. Walunson, G. Burr PUBLISHERS: Golden Phoenix/Kievasorgs/Universal-MCA/Gary Burr Music, ASCAP Giant 100179 (C0 promo)

The familial harmonies are once again dynamite, and Amanda Wilkinson is emerging as one of country's most expressive young vocalists-but som thing about the poky melody on this -but some track just lies there. The theme is a familiar one, about how it is that the little things in life recall a lover's absence hat's really missing here is a memo rable melodic book "To love someone so carelessly, shame on me" is heartfalt enough, and the vocalist gives the sentiment ample muscle, but whether this track will stand out amid flashier sum mertime fare is a tough one. Still, Wilkinson's voice will sustain her career for a long time to come, and the right cut could bring mega-success. This ain't it.

#### ROCK TRACKS

BON JOVI It's My Life too tening left PRODUCERS. Luke Ebbin, Jon Bon Jovi, Richle Sambora WRITER, not inted

PLINE INHER and Indeed and 15066 (CD promo)

As aging rockers go, Jon Bon Jovi simply isn't. The man looks better today than at any point in his metal music bair days. He's also doing a pretty decent job at sounding fresh in this reunion with the boys in his band. This new cut from the upcoming album "Crush" has all of the elements that long-lived Bon Jovi fans expect: a gra elly vocal, a large enough splash of gui tars to engulf a small planet, and a pop hook hidden underneath that will have egions of fans singing along until they're hoarse. Top 40 stations willing to take listeners back will likely find a bounty of reaction, with a book every bit as penetrating as on chestnuts like "Living On A Prayer" and "Bad Medi cine." How fun were those? This song (Continued on next page)

SINCLES. PLOS () - Inter nesses with the patient chart patiential, CRITES CIOCES (+). New reasen, majorities of pointial chart action, that the reviewer highly accomments because of their maicial meet. NEW MID MOTEWORTHIT Highlights new and constrained to the set of the mail of the set of the mail of the

## **Reviews & Previews**

#### SPOTLIGHT



IO DEE MESSINA That's The Way (2.22) PURI RHERS- Area Muser Com James Muser

Carb 1563 (CD pmm) na injects per onality milona into

the lead single from her highly anticipated upcoming "Burn" project, due in August. This song finds her in a more country/pop mode than ever with a midtempo, radio-friendly song abou perseverance in the face of life's and losse's setbacks. Gallimore and Metious, featuring neat percussive eleproducers are so fond of these days imagery hat also relies on more tried (tired) phrases like "safe and sound," "erash and burn," "hit or miss," and "live and learn." Still, Messina's enthusiasm is contagious and the ong, like any radio hit, becomes likable with repeated listenings. A perfect early-summer introduction to what is sure to be the higgest success yet from an artist who is turning out to be one of country music's more con sistent and promising performers.

#### (Continued from preceding page)

deserves props for giving the fans what they love and coming across as festive and inspired in the process. Fun, head-tossing stuff, and perfectly timed for the carefree good times of summer. Good luck, guys.

MEG HENTGES This Kind Of Love (3:15) ICER: Adam Schlesinger WRITERS M. Hertges, J. O'Nym

PUBLISHERS' No Salutura Top Music, BMI Robbins 72030 (CO preme)

With the gay and lesbian Millennium March 2000 just in the shadow of bi now, there's no better time for Meg Hentges' message to reach the progres-sive airwaves of triple-A radio. Her dead-on, humor-lated lyric addresses the fact that despite the community's omplishments, there continues to exist widespread prejudice and violence With her gentle but poignant songwriting, Hentges maintains that "At every high school in the Midwest/All the queers are at the bottom/Just above the or and pregnant/Just below the sture farmers/But girl and girl and boy and boy and girl and boy are working on/This kind of love/Is good for you Melodically, the song is just as confident and relaxed, with organic instrumentation led by persistent percussion and reallient guitars, and a great, layered chorps that will unite the world into one voice (it was produced by Fountains Of Wayne's Adam Schlesinger). Politics in music is sometimes an unwanted commodity, but Hentges isn't ramming any overtly accusatory message down any-one's throat. Instead, she states the simple truth that we all deserve the same respect and ability to love one er as we see fit. Contact Claire Parr at 203,226,9639



NEXT Wiley 14-051 MITERS K GISL E Berkeley, R L Huggs Fingazgoal Entertainment, ASCAP, UN On Enter meet Finise Many Corp. 1941

Arista 3815 (C) reneral Following the massive crossover success of 1998 single "Too Close," the long-awaited sophomore project from the trio Next kicks off with the saucy single "Wifey." Once again, the gay join forces with producer Kaygee of the rap group Naughty By Nature. This track is a refreshing alternative to much of the usual musical fare out songs about sexual conquests, ty of a one-on-one relationship headed mart, beautiful, sexy, and strong "Wifey" is an anthem for women of all styles, sizes, and cultures. The song moves along to a seasoned musical hackdrop filled with nizno riffs, sub and drum beats, and a retro bar But the music really takes a back seat throughout the song. It's truly the song's vocal presentation and arrange ment that takes the spotlight on this showcases the trio's vocal talent, which has grown in maturity since its debut set in 1997 and it lease is into an all-too-brief duet with Lil' Mo. Overall, this treat is certain to add another notch to the career bedpost of this talented ensemble

#### DANCE THE KROMOZONE PROJECT Energy (3:28)

PRODUCER- Randy Lance WRITER R Lance PUBLISHER: not lated TRC 3380 (album hant) Last year, the KromOzone Project added its beat to the dancefloor with the deluxe "Take My Love," a piercing anthem that brought immediate notice to this act. The group now arrives with a new cut from debut project "Love & Energy," and it's as tasty as a grilled cheese sandwich at 1 in the morning. Combining a host of retro element from its subtle freestyle beat to the sam-pled spoken word "energy"-and featurvocals of Elle, there's little to or the analyze here. The track is as much a late-night instrumental jam as it is a dance radio bit, and it's perfect for weekend mix shows, where it could east ly be tossed into an ongoing string of downtempo dance melodies as the bours wane through the night. Simple, straightforward, cool, and a pure plea sure. Check out kromozone.com

#### RAP

A.G. FEATURING FAT JOE. Underground Life POOD ICEP. Last Course

WRITERS: R. Hall, A. Barres, D. Graham, A. Sherida PUBLISHERS, Technician Tunes/OneFourOne Music ISCAP: Clean Dirt 12-9-12 Flow Music/Wz Hudd, BMI Silva Dem Records (albars track) Once upon a day, there was a rap duo known as Showbiz and A.G. The latter.

#### SPOTILGHT



ION SECADA Stop 14-100

HEADERS Annathan Paters Trey Colorrin Pahl

PLOP SHEDS: EL DR. International. Biblic Estatar

Epic/550 Mysic 12558 (CD promot A decade before Ricky Enrique, and Marc broke out with English-language triumphs, Jon Secada was a major force for both the Spanish and English marketplaces around the world, with such smashes as "Just Another Day, "If You Go," and "Angel." While his acclaim has continued with Seanish language projects, a series of unfortu nate recent label wranglings and a hameful lack of promotional support derailed his curver in the States through the latter half of the '90s With a new contract in hand from Epic%50 Music and the notont nunch of this new single, it's apparent that Secada is ready to catapult himself back into the stratosohoro where he belongs. The singer/songwriter/producer scribed a score of songs for Ricky Martin's breakthrough English with the dancey Letin-infesod "Sten" which he co-wrote with fellow co-producers Emilio Estefan Jr., George Noriega, and Tim Mitchell. To call this ing romp is an unde particularly given the variety of tasty, steering wheel-thumping remixes, including a more Latin Jonathan Peters radio edit and the high-energy Pablo Flores English radio edit. An intrigu ing Jonathan Peters AC radio mix is slows the pace with a rich palette of elegant instrumentation, creating an entirely different vibe. Hey, radiowith the Latin explosion still in full swing, there's no better time than now to embrace the marvelous Secada, an artist who truly deserves to be pop-ping on the charts for a lifetime. An he looks sexier than ever, From the upcoming "Better Part Of Me."

also known as Andre The Giant has now struck out on his own with the album "The Dirty Version." With his flow slick and steady, A.G.'s style is how sheet and strady. A.t. s style is best exemplified on the song "Undar-ground Life," featuring friend Fat Joe of the Terror Squad. The track is simplistic-minimal keys pronounce the melody, while a high-hat drum beat spells out the groove. This approach allows the vocal talents of A.G. and Joe to shine in the spotlight. They start out laid-back but quickly increase intensity as the story of underground life gets harder. But the question is Where does the real anderground life in the lyric begin and which lines are simply an analogy for life in the music biz? Hmm. While the clean version is probably what you'll bear on radio, it's the unclean version that has the most flavor and edge. It's also more likely the version you'll hear booming from Land Cruisers and Expeditions.

#### PRINT I N

SOUL SACRIFICE: The Santana Story 220 names: \$18.95

By nearly every measure, the final moments of the 20th century were a grand success for mitarist Carlos Santana, Not only did his album "Supernatural" sell more than 10 million copies in less than a year and garner nine Grammys, it re-established the guitarist's position in a pantheon of popular music's more influential performers.

While such contemporary r artists as Ricky Martin and Jennifer Lonez cortainly helped bring a Latin flavor into fachion in 1999 Santana was the pioneer of

Latin/rock crossover during the course of his group's three-decade career. Even if 'Supernatural is far more cor porately contrived than such clussic late. '60a and early-'70s albums "Abraxas" and "Caravanserai the recent disc does connect his sound with some of his musical proge-

ny, as well as take that sound to a whole new generation of listeners.

It's fitting, then, that Santana is being treated to a new biography, which allows newly anointed fans the chance to learn more about this performer's long, important career. From the open ing passages of "Soul Sacrifice: The Santana Story," it's clear that author Simon Leng sets out to give the guitarist and his band their due. In the introduction, he puts it plainly; " 'Soul Sacrifice' is about a great band, an extraordinary musician, and one of music's great survivors.

Unfortunately, Leng-a former editor at a Santana magazine-is a dreadful writer. And the editors at Fire Fly (who brought us such books as "An American Band: The Story Of Grand Funk Railroad" and "Minstrels In The Gallery; A History Of Jethro Tull") should be thoroughly interrogated as to whether they actually read the book at all

Even when one puts glaring grammatical errors aside, the book is a borrifying bore, completely void of a compelling narrative and overwrought with uninteresting details and one-dimensional sketches. Leng dutifully traces the guitarist's life from his early childhood in Mexico all the way to his recent success with "Supernatural." But he does so with such pen chant for cliché, one can't help but frequently scoff out loud.

In one early passage, Leng sets the scene of Santana's musical roots as a teenager performing in Mexico and gives the reader a taste of his "After School Special" style: "This was the environment where the teenage Carlos Santana first cut his teeth as a professional musician, knowing that if his playing wasn't hard enough he might end up with a knife across his throat or a bullet in his back. Tijuana was that kind of town

Leng follows young Carlos out of the border town strip bars and into



the burgeoning music scene of late-'60s San Though he gives an accurate account of the formation of the Santana Blues Band (later shortened to Santana), the author barely lends any time to discussing the important scene going on around the group. Moreover.

Long completely misses out on the throngs of musicians, friends, and loved ones that passed through the quitarist's life in the '70s and '80s His descriptions of personalities are often limited to two or three words-namely the person's nationality and instrument of choice. John McLaughlin is introduced as the "master English guitar player." Dave Matthews is "a South African singer." Even Carlos is reduced to "the Mexican" on umpteen occasions

By page 50, the narrative all but vanishes as Leng resorts to offering banal reviews of Santana's albums, which are strung together only by a rambling account of the group's never-ending lineup changes. A handful of black-and-white photos provides a loval reader's only escape from the biography's confusing midsection, and the rest of the book is an equally rambling read.

The end of "Soul Sacrifice" ffers a generous appendix listing Santana band members and related musicians, something most aficionados will appreciate. Still, the rest of the book fails to provide any meaningful revelations about Santana or his musical universe. One must wonder bow a life so rich could be reduced to an account so empty BEN FRENCH

BOOKS: Send review copies of books pertaining to artists or the music industry to Bradley Bambarger, Billboard, 1515 Broadway, New York, N.Y. 10036





The Soulful Suna. The Phoenix Suns basketball team commissioned R&B leg end Sam Moore (Sam & Dave) to do a takeoff on his signature Grammy-winning hit "Soul Man." Moore performed the resulting "I'm A Suns Fan" at a recent matchup against the Los Angeles Lakers. Moore, front, joins team members, from left, (top row) Tom Gugliotta, Luc Longley, and Cliff Robinson; (second row) Jason Kidd and Penny Hardaway.

NDUSTRY BRIEFS: The How Can I Be Down? confer-

ence slated for May 11-14 in London has been postponed

due to the temporary illness of TimeZone founder and con-

ference coordinator Vivian Scott Chew. New dates will

be announced in the near future. How Can I Be Down? in

Miami is still set for October 2000 ... Now in its 10th year,

the International Assn. of African-American Music stages

its annual meet at Philadelphia's Park Hyatt. In addition

to industry-related seminars, highlights are the June 9 Dia-

mond Award for Excellence gala, hosted by Radio One

chairman Cathy Hughes and Eve. Acts who'll be honored

are Boyz II Men, Queen Latifah, Gerald Levert, Fred-

die Hubbard, Albertina Walker, and United We Funk

## Sweet Honey Still Flows, Fan Base Grows

#### Songbook, Kids' Album, Video On Horizon For A Cappella Group

#### BY JIM BESSMAN

NEW YORK-After 26 years and counting, Sweet Honey In The Rock has a career that's still picking up steam.

The extraordinary African-American female a cappella vocal group is currently completing a children's album for fall release on a still-tohe-determined label. And the sextet has also composed a song based on the Nativity for a longform video project with various artists, directed by Merle Worth for the American Bible Society.

This is on the heels of the late April publication of "Continuum: The First Songbook Of Sweet Honey In The Rock," which was compiled and edited by the group's Ysaye M. Barnwell, along with the other singers: founding members Bernice Johnson Reagon and Carol Maillard and sisters Nitaniu Bolade Casel and Aisba Kahlil (Shirley Childress Saxton is the group's sign language interpreter)

The 170-page songbook, pub-lished by Hal Leonard Corp.-distributed Contemporary A Cappella Publishing, contains 20 fully transcribed and annotated songs from the group, a complete discograpby, a foreword by Harry Belafonte, and background essays by gospel historian Horace Clarence Boyer, Maillard, Barnwell, and Saxton. "Many styles of Sweet Honey

music are represented," says

Barnwell, noting that each of the singing members picked three original tunes, the rest being traditional spirituals or African songs

another way of making our music more accessible."

The songbook's title, says Contemporary A Cappella president Don Gooding, suggests the "continuum" of American music-and Sweet Honey's prominent place therein. "Not only are there songs by one of the best-known a cappella groups out there, but the group ls positioned within a historical context with lots of background on other groups as well."

These aren't the only recent rojects that feature the Sweet Honey In The Rock stamp. Together with "Titanic" Oscar winner James Horner, the group composed and performed the Sony Classical soundtrack to "Freedom Song," the Turner Network Television (TNT) movie set during the civil rights era, which the network programmed in February and March. In April, the sextet was chosen to take part in TNT's starstudded tribute to Joni Mitchell.

Sweet Honey's involvement in "Freedom Song" makes perfect sense historically, since so much of the group's music derives from the 60s civil rights movement and its preceding African-American musi-

cal traditions. Reagon actually started the group in 1973 after serving in the original SNCC (Stu-dent Non-Violent Coordinating Committee) Freedom Singersthe historic African-American vocal group that emerged during the '60s civil rights struggles.

Sweet Honey's spirited performance of Joni Mitchell's classic "The Circle Game," meanwhile, was a highlight of TNT's tribute to the pioneering singer/songwriter, who also rose to fame in the '60s.

"What you feel in their voices is how ricb they are culturally and how committed they are to social welfare," notes Worth. "And whether their song is just a chant or politically motivated, it's the same thing: incredibly brilliant and complex women bringing their lives and perceptions of society to their music. They never give up calling your attention to the inequities of life-even in a lulla-

by. I've been listening to them for 15 years, and their commitment has never faded."

The self-managed group, which is booked by Judith Moore at Sweet Honey Booking, performs approximately 70 concerts annually, allowing each of the members time to pursue outside interests. Next up on the tour schedule are late May dates in New Zealand and



How Can I Be Down? Confab Postponed;

Sony Spotlights Bill Withers' Legacy

Pennsylvania store) owner Marty Gibbs, and Virgin national director of urban music Hilda Williams. Funny man Jamie Foxx hosts the "BET 20th Anniver-

All-Stars. Other award recip-

ients: Priority VP of urban

promotions Doug Daniel, Biz Markie, W&W PR chief Patti

Webster, WDAS Philadelphia

PD Joe "Butterball" Tam-

burro, Sound of Norristown (a

sary Celebration" at 8 p.m. EDT on Saturday (6) in Las Vegas at the Jubilee Theatre in Bally's Hotel. The twohour live telecast's star-nowered roster includes Bill Cosby, Nancy Wilson, Toni Braxton, Dr. Dre, and Sisoó, plus salutes to Kenneth "Babyface" Edmonds and Stevie Wonder. BET will rebroadcast the show June 14 ... Zuhairah Khaldun is Def Jam's new director of media and artist relations, working with the label's rap lineup. Khaldun most recently held a similar post at Tommy Boy. Beth Keifetz is now handling media incuiries at that label



DO IT GOOD: The first public sighting in many years of subtle soul man Bill Withers occurred at the February memorial tribute to Curtis Mayfield in Los Angeles-a sighting some might say is akin to coming upon the Holy Grail. But Withers-who says his last studio album was in 1985-jokes that if "you hang around Home Depot, you'll get tired of seeing me.

The underrated singer/songwriter gets his just due when Sony Legacy's 5-year-old "Rhythm & Soul Series" issues "The Best Of Bill Withers: Lean On Me" May 30. The 18-track set covers his prolific Sussex and Columbia years, where his brand of laid-back, down-home soul

by Gail Mitchell

that the kids are just about grown, maybe I'll get motivated to jump out of my chair and get aggressive [about music]."

someone else did.

I've had the urge to not be any-

on anybody's nerves. But now

The still-unassuming former airplane factory worker says his favorite song is "probably 'Grandma's Hands' because I liked why I did it and I liked the guy who did it. He was a nice, kind of naive guy who was thinking something nice."

wrapped around simple yet powerful lyrics ("I can't keep

looking at loneliness and try to call it freedom," from "I

Want To Spend The Night") were the forces behind such

hits as "Lovely Day," "Lean On Me," "Just The Two Of

Us," and "Ain't No Sunshine"-many of which are find-

ing a new audience thanks to national ad campaigns (Gap,

ing "It's taken the spriety out of survival and given me

'I'm not upset about that at all. It's helped me pay a lot

Visa), covers, and sampling.

Sony Legacy's May 30 rollout also includes "The Best Of Earth, Wind & Fire, Vol. II"; Marvin Gaye's "Midnight Love," with the bonus instrumental version of "Rockin' After Midnight"; and the O'Jays' "Survival."

EGENDARY PROPS: A new slate of officers has been elected to the board of Living Legends Foundation. The lineup includes chairman A.D. Washington (Capitol VP for R&B field promotion), president Hank Spann (national advertising manager for Billboard sister publication R&B Airplay Monitor), and American Urban Radio Networks VP Jerry Boulding.

The foundation's eighth annual awards dinner was held April 26 at Nashville's Opryland Hotel, Six black music pioneers were honored for their various accomplishments: VI.P. Records (Long Beach, Calif.) owner Kelvin Anderson, veteran New York radio personality Imhotep Gary Byrd, Interscope Midwest regional promotion rep Frank Chaplin III, label consultant Harold Childs, Memphis PD and personality (WDIA/WHRK/ KJMS) Bobby O'Jay, and Blue Note Records (North Miami Reach) owner Rob Perry



SWEET HONEY IN THE ROCK

ONTINI

Australia.

According to Virginia Giordano, whose Giordano Productions produces the group's concerts in New York, Boston, and Philadelphia, Sweet Honey's fan base is steadily growing.

"They continue to reach out and develop their audience, bringing in new people from schools, churches, universities, and community centers," says Giordano, who fills Carnegie Hall twice a year for Sweet Honey, as well as Washington Irving High School, where she stages the group's annual Martin Luther King Jr. Children's Matinee Concert. "All you have to do is get people to listen once, and they're there forever "

For Barnwell, who joined Sweet Honey In The Rock in 1979, every year brings something new. Either there's a new country to tour or a new kind of project we get involved in." she says, "We feel like we're continuously growing, which stimulates us and keeps the blood flowing. We stay conscious of what's going on in the world-instead of being secluded by always being on the road."

COMPILED FROM A NATIONAL SAMPLE OF BRDADCAST DATA SYSTEMS R&B RADIO PLAYLISTS AND RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SDUNDSCAN.

SoundScan

Billboard, HOT R&B/HIP-HOP

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## Billboard. Hot R&B/Hip-Hop Airplay.

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TITLE

I WISH

3 3 10 TRY AGAIN

3 8 10 WHERE I WANNA BE

16 6 LET'S GET MARRIED

10 11 17 WHOA!

11 10 14 YOU OWE ME

12 9 19 I DON'T WANN

14 19 7 WOBBLE WOBBLE

15 12 12 MARIA MARIA

17 14 15 THAT'S WHAT I'M LOOKING FOR

28 18 10 IT'S SO HARD

22) 22 3 SHACKLES (PRAISE YOU)

25 P3 18 NO LOVE (I'M NOT USED TO)

38 24 BE U KNOW WHAT'S UP

21 36 3 WHATEVER

18 27 18 I NEED A HOT GIR

33 18 32 HE CAN'T LOVE U

18 18 MR. TOO DAMN GOOD

2D 33 6 SHUT UP

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6 15 PARTY UP (UP IN HERE

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WEEK

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GD 18 2 NO MORE

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TITLE

(4) 45 13 LISTEN TO YOUR MAN

THE NEXT EPISODE

WHATCHU LIKE

TREAT HER LIKE A LADY

CHERCHEZ LAGHOS

LOVING EACH OTHER 4 LIFE

DA BADDEST E\*\*\*H

GET ALONG WITH YOU

WHO RIDE WIT US

OPEN MY HEART

(HOT S\*\*T) COUNTRY GR

Instation the state

42 61 12 IS THIS PAIN OUR PLEASURE

BREAK FOOL

INCOMPLETE

44 43 14 WHEN YOU THINK OF ME

40 42 6 LOVE SETS YOU FREE

(1) 48 16 STAY OR LET IT GO

IT WASN'T ME

GET YOUR ROLL ON

SAME SCRIPT, DIFFERENT CAST

OFT SOLUTION

#### **R&B SINGLES A-Z** MAY 13, 2000

- TLE (Publisher Licensing Org.) Sheet Music Dis

Billboard.

HIS WEEK ALT WEEK

TITLE

2 3 3 SEPARATED

4 4 15 MARIA MARIA SANTANA FEAT THE PRODUCT GAR UM

6 5 12 WHISTLE WHILE YOU TWURK

D 30 3 LOVE SETS YOU FREE

5 6 8 SNACKLES (PRAISE YOU)

11 9 DIOT STATE COUNTRY GRA

8 8 10 SAY MY NAME

10 7 22 I LIKE IT

CID - I MONICA

3 2 5 WOBBLE WOBBLE

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4 HE WASN'T MAN ENOUGH

Hot R&B/Hip-Hop Singles Sales

MEEK MEEK

CBD - 1

TITLE

19 35 32 STAY THE NIGHT

42 33 25 GET UP

45 42 12 THONG SONG

46 52 9 IMPERIAL

(1) - 1 MASTER PLAN

47 40 24 CAUGHT OUT THERE

HOW WE ROLL

FEELIN' SO GOOD

(1) - 1 ME WITHOUT A RHYME BIG GANK (TADE ENTENTAINMENT) 443

44 37 25 DOWN BOTTOM SPIT THESE BAR

41 50 9 ANOTHER SAD LOVE SONG

43 65 12 MR. LOVER

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## R&B

## Rapless Hip-Hop Flourishes In U.K.

H IP-HOPPING WITHOUT WORDS: Rapless hip-hop might not be as all-conquering as rap. But it's still important and flourishing in the underground.

Later this month, two U.K. albums will illustrate contrasting developments in this genre: "Session One" by hip-hop band the Herbaliser, due May 29 on Department H/Ninja Tune, and "V... For Vengeance!" by turntablist Deckwreeka, due in late May or early June on Ronin.

The Herbaliser, led by bassist Jake Wherry and scratch DJ Ollie Teebn, has released three previous Ninja Tune albums featuring more



straight-up hip-hop: "Remedies" (1995), "Blow Your Headphones" (1997), and "Very Mercenary" (1990).

While comfortable making recordings in the studio, the band also thrives on playing live. Indeed, the new album's material is culled from live sessions recorded during tours, mixing the full effect of a funk- and

RHYTHM SECTION

FREE LOVE: Charity and love go hand in hand, and this issue is no exception. Kelly Price & Friends are the Greatest Gainer in sales on Hot R&PHITP, BORG & Tracks, as "Love Gest You Pree" (Df SOUL) IDJMG) mores 42:41. The single features vocals from Montell Jordan, Sieuf, Dru HIL, Gase, Playa, Kandite Love, and LovHer and was cowritten by Denise Rich, author of songs for Celine Dion, Patti LaBelle, and Chaka Khan.

What doer wordere can this much star power hold Wall, in case you dist motion, built does a time entire root or Mo Sou, the ReB doialise of DFA and Table is the first interact of the South South South Proceedings and the star of the South South South South South South Proceedings and the South South South South South South South Castleman and South South South South South South South South and root South South South South South South South South South and root south South South South South South South South South and root South and south and South S

HIP HOPS RESERCT: When the hip-hop community gots togethers is really maken a star but his issue? No Store the for R48 HPH in Singles 4 Tirols is "One Four Love PL" ("Rawkaz Priority by Hip Hop Four One La Saval). Common Pharcale Menoth, Sport Thirols," Shahaan Sahdees, Rah Diggs, Mon Def, and "Tallb Kvetl, Mon Def and Tallb Kvetl Hop La Saval). Common Pharcale Menoth, Sport Thirols, "Sahahaan Sahdees, Rah Diggs, Mon Def, and "Tallb Kvetl, Mon Def and Tallb Kvetl Hop La Saval). Common Pharcale Menoth, Sport Thirols, "Sahahaan Def and Physical Help For Hopper Community" (Sakahaan de grew into a four-song maxi-single. The retail ingle's proceeds will go the nonsport Hip-Hop For Hopper Communition (HHIPK) whose test of the nonsport Hip-Hop For Hopper Common Menotic Menotic Menot the tore to chast astar states on how to proceed when stapped by the police. There will also be information accomparing the C10 in the same asing cutor the original and the state on the star proceed when stapped by the police. Therewill also be information accomparing the C10 in the same asing cutor the original and be transformed and accomparing the C10 in the same asing cutor with also be information accomparing the C10 in the same asing cutor the original and the transformed menotic matter Hite States and the states of the start states and the states of the start states and the states are stated as the states and the states and the states and the states are stated as the states and the states and the states are stated as the states and the states and the states are stated as the states and the st

LIFE PUMPIN: With four gold singles, sight top 10 singles, one gold singles, a platform abour, a four-time-platform abours, not his current album already certified double-platform. Jav. Za the epitome of plangfufile current angle, Plic Physic ("Geo A-Plan Def Janut (1996), moress area album already that is asso, due in part to the overvheiming success of the reads airplay this issue, due in part to the overvheiming success of the bestifting a major jam show have through August. An ority to support this soundrasel will be blog about the 'Waity Prodesson I're Kunnge' soundrasel. (Def Janut, to which he contributes. The 'first single of 'Bias' soundrasel'. (Def Janut, to which he contributes. The 'first single of 'Bias' ("Hey Papet". All this work and he is also a fastared artist on the remix of "how plays". jazzy-vibed eight-piece band (which includes a full horn section) complemented by samples and turntablism.

"This record is for the many people who, after seeing us, have asked where they can get a recording of the hard because we sand quite different than we do on vinyl," asys Wherry. "It also closes the first chapter of Herbaliser history covering tracks from our other records. This is the second history or origins to be a second history or origins would expect over five years—the tracks on 'Session One' sound like wey come from one period."

Last your, the hard played some 200 shows, performing in the U.K., continental Europe, U.S., and Canada. "We will be playing at the Glastonbury fostival in England this summer," notes Wherry: "Hus, we've go some shows in Turkey, Belgium, and other places. However, we're keeping i low-key until we release a new record, maybe in October or November."

"Session One" is an accomplished musical set with flavors ranging from the reflective, scratched "This Sensual Woman" to the funky, brassand scratching-dominated "Goldrush." With the likes of Quincy Jones. John Coltrane, Miles Davis, Jimmy Smith, Lalo Schifrin, James Brown, De La Soul, the Jungle Brothers, and Pete Rock among Wherry's and Teeba's musical influences, it's no wonder that tracks such as "40 Winks" sound like a mixture of a Schifrin or Jones '70s movie score brought into the present with hip-hop sensibilities. Meanwhile, other tracks, such as "Shattered Soul," display the band's jazz leanings.

The act is not averse to using rapper: U.K. labelmate Roots Manuva, Canada's Dream Warriors, and U.S. artist Bahamadia have been featured on previous Herbaliser records. However, a live band sound was developed because "It's been impossible to get the guest MCs fing with us," asys Wherry. "And it would be unfait to pat a rapper on "Session One' because people would expect it (to be) live."

Peter Quicke, label manager of Ninja Tune, says, "Instrumental hiphop leaves the producer room to develop arrangements and beats, while working with a rapper means (the music] generally tends to be simpler to allow space for the rapper's vocals," Quicke's other turntablists include D Food, Kitd Konla, Amon Tobin, and label founder Coldeut.

However, not all hip-hop fans are into rapleas hip-hop. "If it hasn't got an MC, then it isn't really hiphop," declares **Paul H**., owner Of hiphop.com, the London-based Web site dedicated to hip-hop music and culture. "It's hip-hop without a voice. Even though they any well make some dope beats, it doesn't move me. It's just not quite (Continued on next page)

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#### WORDS AND DEEDS (Continued from preceding page)

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complete without rhymes." Although rap group 57th Dynasty always has something to say-its next single, due in mid-May, is "Return To Boro 6"/"Dirty South" (Fasfwd), which raps about life in the act's South London borough and laments the plight of small U.K. independent labels and their artists-group co-founder Charlie Parker nevertheless appreciates rapless hip-hop. "Remember that hip-hop is an

inner-city culture that grew out of

the South Bronx. It's not specifically about the music or the rap," cautions Parker, "I started as a guitar player and a self-taught saxophonist in a reggae and jazz-fusion band, so I can appreciate hip-hop without rap. But to me, the ultimate musical instrument is the voice."

"I don't see any conflict. It's all aspects of the worldwide, multifaceted art form that's hip-hop." says Deckwrecka, also known as Agzi or Zilla, He's slowly built up his profile thanks to five EPs over the last four years on the tiny, London-based Ronin label. "My album is not commercial like a hot new Timbaland CD, so we don't really compete for the same crowd."

"V ... For Vengeance!," however, includes gritty and humorous vocal sound bites from records and kungfu and gangster films worked into Deckwrecka's raucous mix of groovy, cut-up hip-hop beats, as heard on the track "23 Forever." Other cuts reflect reggae and jazz influences. " '23 Forever' is an important track for me because it highlights my affiliation with the 23 Posse, also known as the band 23 Skidoo.' says Deckwrecks, "Their album drops this year on Virgin, and it's deep. They've played a big part in the vibes on my album, with [band members] Mad Money Wah and Firebomb Fritz both on the boards for the mixdown, and Sketch and Alex always letting me know if I'm a little off point. Double Zero Zero is another favorite just because of the cuts. I'm pleased with the dynamics on this one."

Talking about his modus operandi as a producer/DJ, Deckwrecka notes, "Hip-hop beats and scratch-ing will always be just that. But how you choose to use those tools makes a difference. In my music I try to reflect some of who I am as a person, my sense of humor, musical taste, and general multimedia outlook on the world."

Kwaku can be reached at kauwrite@hotmail.com

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## **Dance Trax Names Names For Music Summit**

SUMMIT UPDATE: Avid readers of this column know that Grammy Award-winning Peter Rauhofer (aka Club 69), Joey Negro (aka Dave Lee), Strictly Rhythm Records' Wamdue Project, and Kinetic Records' Dave Ralph have already been confirmed for the nightly artist/DJ showcases at this year's Billboard Dance Music Summit (Dance Trax, Billboard, March 11).

Well, it's time to drop a few more names for the upcoming Summit, which takes place July 12-14 at the Waldorf-Astoria Hotel in New York.

Recently confirmed for the nightly parties/showcases are such globally conscious DJs as Paulette Constable (Azuli Records U.K.), Joe T. Vannelli (Dream Beat Records Italy), Paola Poletto (Italy), Susan Morabito, Tedd Patterson, Richie Santana, June Joseph, and Jeannie Hopper (New York), Also confirmed is Strictly Rhythm artist Barbara Tucker.

For the showcase/party on July 13, to be held at Centro-Fly Billboard has aligned itself with Subliminal Records. So, expect some mighty turntable manipulation from the Dronez (aka Erick Morillo, Harry "Choo Choo" Romero, and Jose Nunez).

As for the Summit's opening night party on July 12, we'll be collaborating with Def Mix Productions, Definity Records, and the For the Record record pool.

As most people in the industry know, both Def Mix and Definity are co-helmed by clubland veterans Judy Weinstein and David Morales. Wein stein founded For the Record in 1977. making it one of the first record pools in the U.S.

Combined, these three entities represent a wealth of talent, including Frankie Knuckles Satoshi Tomije Bobby D'Ambrosio, Hex Hector, Danny Krivit, Angel Moraes, Hector Romero, and Lord G., not to mention Morales.





#### by Michael Paoletta

Of course, it should be noted that we're anxiously awaiting confirmation on several other artists/DJs.

For additional information regarding the Summit, contact me at 212-536-5068 (E-mail: mpaoletta@ hillhoard.com) or Michele Jacangelo Quigley at 212-536-5002 (E-mail: mjacangelo@billboard.com) or visit billboard.com/events/dance.

A final note: On Thursday (11), Billboard will have a brainstorming session for Dance Music Summit 2000. It will take place 7-9 n.m. at New York's Centro-Fly club (45 W. 21 St.). Representatives from Billboard-Ricardo Companioni, Michele Quigley, Phyllis Demo, Cebele Rodriguez, Howard Appelbaum, and myselfwill be on hand to discuss the event

#### and answer any questions.

THIS & THAT: Kinetic Records is scheduled to issue the soundtrack to the Greg Harrison-directed film "Groove" June 6. Beat-mixed by the film's music supervisor, DJ WishFM (aka Wade Randolph Hampton), it places the spotlight firmly on the electronica/trance movement, Highlights include Symbiosis' "Protocol Hybrid's "Beachcoma," Bedrock's "Heaven Scent," Orbital's "Halycyon + on + on," Boozy & Swan's "Champagne Beat Boogie," and B15 Project Featuring Crissy D. & Lady G.'s "Girls Like Us.

Five-year-old U.K. independent label Wall of Sound has signed a U.S. distribution deal with Caroline. This partnership will allow Wall of Sound to further establish and develop its identity in the U.S. In the past, says Wall of Sound managing director Mark Jones, "our acts have found homes on DreamWorks, Astralwerks, and Ideal/Mammoth/Hollywood. We will continue to work with these labels

in conjunction with Caroline and hope to really establish Wall of Sound (in the U.S.1." The deal also covers the Wall of Sound imprints Bad Magic (hip-hop), NuCamp (house/dance), and We Love You (pop/rock). According to Jones, the company will open a New York office in the near future.

After much speculation, Darren Emerson has left U.K. trio Underworld to concentrate on a solo career according to the band's British label Junior Boy's Own Records, which travels through V2 Records in the U.S. The remaining band members, Karl Hyde and Rick Smith, will continue to record and tour as Underworld. The split is completely amicable, says the label. In addition to increasing his presence on the global DJ market, Emerson plans to collaborate with guest producers on several solo projects later this year.

PARTING GLANCES: On April 27 one of clubland's most revered singers, Vicki Sue Robinson, died at her (Continued on next page)



Smiling Faces. To promote his eighth album (his first for 550 Music/ERG). "Better Part Of Me," Jon Secada recently made a special appearance at Miami's Salvation club, where he treated punters to a performance of his new single, "Stop," With a variaty of remixes by Jonathan Peters and Pablo Flores, "Stop" is finding a homa on many DJs' playlists. This issua, the track jumps to No. 17 on Billboard's Hot Dance Music/Club Play chart, Scheduled for a mid-Juna release, the Latin-infused "Better Part Of Ma" is a mix of dance, power ballads, and midtempo R&B/pop. Shown backstana at Salvation from left are Peters and Secoda

#### 'Puritans' Beware Of Van Helden's Armed Set again. Last year his "?Futured!!

#### BY RICK SALZER

NEW YORK-Armand Van Helden is fed up with the purists of clubland. From the press to the fans, he is simply tired of people trying to neatly fit every piece of music into a prepackaged genre.

According to Van Helden, it was approximately four years ago that people in the U.K. began lumping his productions and remixes-Amos' "Professional Widow." CJ Bolland's "Sugar Is Sweeter," the Sneaker Pimps' "Spin Spin Sugar' -into the speed garage category.

"What exactly is all of this cate-gorizing?" asks Van Helden. "Do we always need to label every track as this or that?"

Continues Van Helden, "The only thing that labeling does is make it easier for the journalists and retailers. But I don't make music for critics. I make music for the consume Music isn't something to think about-it's to feel. It's that simple

To that end, the title of Van Helden's new album, "Killing Puritans, which refers to the artist's feelings on the constant classifications that people tend to place on his recordings, shouldn't surprise anybody.

"This is also why I set up my own label [Burlington, Mass.-based Armed Records]," says Van Helden. "It's a streamlined, noncorporate, non-hustle type of operation." The Caroline-distributed Armed Records is scheduled to issue "Killing Puritans" June 13. In the U.K., ffrr will issue the album June 12.

While these are the planned release dates. Van Helden savs they may have to be pushed up if he encounters bootlegging problems album-which included the international smash "You Don't Know Me" -was heavily bootlegged, hitting the streets of New York, Miami, and Los Angeles, among other cities, weeks before its scheduled release.

"Killing Puritans" will be preceded by the single "Koochy." Streeting May 16, the Gary Numan-spliced



electro-meets-breakbeat track was delivered to club and radio mix-show DJs the week of Anril 17.

Like Daft Punk's "Homework" nd Basement Jaxx's "Remedy." "Killing Puritans" is aurally refreshing and stimulating. It finds Van Helden collaborating with an eclectic collection of artists, including his Mongoloids partner Junior Sanchez ("Hybridz"), Fjona Marr ("Little Black Spiders"), New York rapper Common ("Full Moon"), Wu-Tang Clan's Tekitha ("Conscience"). as well as Herbie Hancock and N'Dea Davenport ("The Headhunters"). Van Helden's songs are published by Break Dancin' Bob Musie (BM1).

For Van Helden, "Killing Puritans" isn't about being shiny or clossy It's about being dirty greasy and disturbing. "That's the kind of feel I wanted for the album," he says.

"Also, and just like '2Future4U,' there will be no remixes," adds Van Helden. "Remixes are simply a tool for record companies to scll more records-a marketing scheme to get [an artist] into new markets. Frankly that isn't what 'Killing Puritans' is about."

People make albums for all kinds of reasons, says Van Helden. "Whether it details an emotional period of an artist's life or it's a pure party album, the record should stand on its own merit. I feel I've achieved this with 'Killing Puritans.'

When it comes to the promotion and marketing of the set in the U.S., Van Helden says that "aside from specialty mix shows, I don't want the record to be serviced to radio. It's too difficult of a game."

Whatever happened to the days. like in the '70s, when programmers played music because they liked it?" asks Van Helden. "These days, it seems like radio is a gigantic corpo rate game full of old-school gangster neuvera

According to Van Helden's business partner, Neil Petricone of Boston-based X-Mix Productions, Armed Records' Web site (armedrecords.com) will also be utilized to help promote the album. Petricone, who also manages and books Van Helden, says, "Aside from Ecommerce ventures like selling such Armed merchandise as clothing and music, our site will offer DJ-mixed compilations, exclusive snippets of music, interviews, and touring information."



· Clinton. "People Power In The Dis (Lanka Bop/Astralwerks single) This Tjinder Singh-penned/produced track receives some massive restructur-ings via remixers Romanthony, Space ings via remixers Rumanthany, Space Raiders, Los Amigos Invisibies, and Q-Burns Abstract Message. Expect Ro-manthony's disco-embellished Perik Beach mix and Space Raiders' Daft Punk-haed Survival on Shrubs mix to receive the most spins

· Juniar O Presents Starchild " Much Happened" (R-Senal single). As pow-erful male-driven house jams don't come along all that often, "2 Much Happened" ves everybody's immediate attention. original control of the second statement of the sec

"In And Out Of My Life" (Subili gle). Originally issued by Defected Records U.K. last year, the Adeva-sampled "In And Out Of My Life" finally receives a proper Out OF MY Life Timing Preceives a proper U.S. release. While this double-pack in-cludes the previously souilable U.K. mixes (by Olav Bassoki, Knee Deep Brothers, and Aydin The Funki Chile), the real find is the new mix by the Drones, which gives new meaning to the word "filtered." • Bob Mariey With MC Lyte, "Jam-

(Universal-Island U.K. single). Called from the "Bob Marley: Chant D Babylon" duets album, this classic Marley track receives the re-tweaking of a lifetime, courteny of Olav Basoski. Although Basos-ki keeps Marley's vocals to a bare miniigh), he does utilize the song's main book. Will surely please DJs and punters who embraced the remixes of Marley's "Sun is Shining" and "Rainbow Country. Out May 29. • BT, \*Dres

ning" (Nettwerk single) The Sasha & Digweed contingent will surely gravitate toward Evolution's trance-inflected mix. Conversely, fans of any Tenaglia's moodier house will stick to Eric Kupper's wicked Hysteria Club mix, which spotlights the sublime vocals of Kirsty Hawkshaw

\*Earth, Wind & Fire, "Fantasy" (Columbia/Sony Music International singie). Miami-based DJ Grego has reconstructed this classic track into a peak hour drum'n bass anthem. On the flip, he delivers a jazzy Brazilian vibe. Quite essen-tial-it's a shame it won't be available commercially.

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4 20 5 14	9	10	ALLELUIAS INVERICI PROMOVIMENER BROS SOLAR TWINS WHY CAN'T YOU BE REAL NEWO(\$ 2041) EVRON STINGLY	(23)	49	-	2	SHOW ME (D JELL/BEAN 2565 ANGEL CLIVILLES
6) 35	15	3	WITH YOU REAM 02/STECTLY BHTHM NOMAD	24	20	15	16	TAKE A PICTURE (T) (0 F-111/REPRISE 44788/WWINER BROS 1 FILTER
1 23	24	8	LLOVE YOU INTERN REGISTREET INTERN REGISTREET INTERNAL	25	22	19	8	THE LAUNCH/YOU GOT MY LOVE IT ID GROWLICOUS ON/STRICTLY RHYTHM DJ JEAN
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	30	9		30	25	20	$\eta$	BELIEVE (T) 00 WARNER BPOS 44576 † CHER
2 33 3) 42	26		HARO NIGHT EDEL IMPORT PHUNKY DATA	31	29	26	7	THINK IT OVER (TI DD JELVISEAN 2556 JENNIFER HOLLIDAY
<ol> <li>42</li> <li>4</li> <li>4</li> <li>25</li> </ol>	20	2	THE CHETTO (EL BARRIO) GP 161788/EN/E SENSE OF DANGER MUN PRIMOVER 21.1 PRESENCE FEATURING SHARA NELSON	(32)	42	27	8	MISSING YOU IT DO NERVOUS 20271 KIM ENGLISH
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	EW≯	1	JUST COME BACK 2 ME TOWNY BOY SEVER LASEL 2000/TOWNY BOY HYPERTROPHY	(35)	38	33	4	SHUT THE F*** UP + DANCE (T) DO TOMMY BOY SILVER LABEL 2062TOMMY BOY ADRENALINE
5) 46		2	BE STRONG JELLYDEAN 2581 BORIS & BECK	(36)	RE-E		3	JUST COME SACK 2 ME IT) OD TOHINY DOY SILVER LABEL 2010/TOMMY BOY HYPERTROPHY
2 34		19	SHACKLES (PRAISE YOU) C2 79047/COLUMBA 1 MARY MARY	32	34	28	10	TEMPERAMENTAL IT ID ATUANTIC BASSING EVERYTHING BUT THE GIRL
	EW 🕨	1	SHUT THE F*** UP + DANCE TOWNY BOY SIDVER LABEL 2062TOWNY BOY ADRENALINE	39	30	34	38	9PM (TILL I COME) (TI DO RADIKAL 5900) † ATB
42		1	SAY MY NAME COLUMUN 78346 1 DESTINY'S CHILD	39	32	48	84	MUSIC SOUNDS RETTER WITH YOU OD ROULE 34561/VRGIN ! STARDUST
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2 38	16	5	START THE COMMOTION IDEAL 0024MAMMOTH 1 THE WISEGUYS	42	28	31	-48	SUAVEMENTE (T) 00 SONY DISCOS 82795 1 ELVIS CRESPO
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	E₩Þ	1	DON'T GIVE UP (2 75424COLUMBIA CHICANE FEAT. BRYAN ADAMS	43	47	47	3	MIXED BIZNESS (1) 00 DCC 497272/INTERSCOPE † BECK
	EWÞ	1	FLASH 7-111 PROMOVISIPRISE GREEN VELVET	(44)	RE-E		2	IF IT DON'T FIT ITI GROOMULIOUS 2105TRUCTLY IMPTHM ABIGAU
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2 28		13	RAINBOW COUNTRY EDEL AMERICA 000919 BOB MARLEY VS. FUNKSTAR DE LUXE	42	43	32	10	PLANET LOVE (FROM THE MOVIE "FLAWLESS") (T) (D) JELLYBEAN 2578 TAYLOR DAYNE
	ew Þ	1	SAME STUDIO K7 054 SMITH & MIGHTY	48	48	-	13	IT FEELS SO GOOD (T) FARM CLUB/REPUBLIC 156217/UNIVERSAL † SONIQUE
			THE LIFT PRIMAL TRACK 17556 WARNER DROS. MEPHISTO COYSSEY	49		28	2	STILL IN MY HEART IT ID CAPTOR SMOTT
B) N 0 48	48	3	MY MAGINATION 1022 72540 SX8	50	44	50	45	BODYNOCK (D, 0) V2 21% 1 MOD WHILE SEEN 1 MORY

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#### DANCE TRAX (Continued from preceding page)

home in Connecticut; the cause was cancer. A memorial service was scheduled for May 4 at the Unitarian Church of Westport in Westport, Conn.

For many, Robinson, who was born in Harlem and raised in various New York neighborhoods, was-and remains-the picture perfect face and voice of the disco era. Her indefatigable anthem "Turn The Beat Around" sounds as fresh today as it did upon its original release in 1976, whereupon it earned the singer a Grammy nod in the best female vocalist category.

Between 1976 and 1979, RCA issued four albums from the singer ("Never Gonna Let You Go," "Vicki Sue Robinson," "Half & Half," and "Movin' On"), spawning such classic dancefloor moments as "Common Thief," "Daylight," "Should I Stay Or Should I Go/I Won't Let You Go." and "Hold Tight," in addition to "Turn The Beat Around."

Throughout the '80s, Robinson recorded for such New York-based independent labels as Prelude ("Hot Summer Nights") and Profile ("To Sir With Love"). In the late '90s, Robinson returned to dancefloors with the ebullient "House Of Joy" and the empowering "Move On."

Throughout, Robinson provided backing vocals for the likes of Cyndi Lauper, Elton John, and Cher. Her

voice also appeared on jingles for many products, including Maybelline, Downy, Doublemint, and Pepsi.

Additionally, Robinson had appeared in the original Broadway casts of "Hair" and "Jesus Christ Superstar," among other shows. Last year, she starred in the autobiographical off-Broadway show "Vicki Sue Robinson . . . Behind The Beat" (Dance Trax, Billboard, May 1, 1999).

"Things don't always happen when you want them to," Robinson said in this column last year. "That's been my hardest lesson to learn. But you've got to keep moving on. Sometimes, you have to simply enjoy the process-you know, the here and now-and not always worry about tomorrow. That's how you grow stronger." Words to live by, indeed.

Robinson is survived by her husband, Bill Good, and her mother, Marianne Robinson. In lieu of flowers, the family requests that contributions be made to God's Love We Deliver, 166 Avenue of the Americas, New York, N.Y., 10013.

# Country

# Internet-Based Song Pitching Stirs Reactions In Nashville

NASHVILLE-Pitching songs is an art form in Nashville, and today writers and publishers have a new weapon in their arsenals with the Internet and its vast capabilities.

E-pitching is here, providing managers, artists, and label and A&R reps with a new method of matching singers with songs. One of the first sites to offer such a service was PublishSongs com, which launched Jan. 17, after a year in development. Other new entries include PitchSheet.com and SongPitch.com.

"We call it a 'new medium for a new millennium'." says Todd Rubenstein. developer/CEO of PublishSongs, "We like to be referred to as an Internet service provider specifically for songwriters and publishers."

PublishSongs is a search mechanism that can hook up singers with songs, "Say someone is looking for

Sir Questions is an occasional feature

that focuses on noteworthy industry

people. This issue's subject is Fran Boud, executive director of the Acad-

What are some of your fondest

I remember working my very first

awards show in 1968 ... I was both

emy of Country Music (ACM).

memories with the ACM?

scared and excited all at

one time. And when we

two-room office to its cur-

was an exciting time for us.

when the scademy provid-

ed the after-the-game

entertainment for Country

Days at Dodger Stadium.

It was exciting to present

country music to the fans

who came to the games.

There was the summer

midtempo country songs with positive lyrics for a female," says Rubenstein. We can set them up with those types of parameters.

If writers and publishers want to limit access, they can choose to block certain songs from coming up in search results or to make them accessible just to major labels, "They can have us host their song or song pages for them," says Rubenstein, "We can render them unsearchable or password-protect them.

It's free to browse on PublishSongs "We charge for actual space used, says Rubenstein, adding that rates range from 25 cents to \$1 per song, A 10-song account using 50 megabytes of Web space costs \$9.95 a month on a high-band server.

We don't want people to think we're pitching songs for them, be-cause we're not." Rubenstein points out. "We're offering a service, specif-

what's gonna happen. Each year it

has gotten bigger and better and

Your husband, Bill, was execu-

I don't really view the position any

same thing that I did

What is the most

What are some special

The one that really

differently. I'm doing much of the

tive director before you. Do you

view the academy any differently

raised more for charity.

now than you did then?

ically geared toward songwriters. artists, and labels.

Rubenstein says the service has been well-received, "We have publishing companies from all over the world on the site," he says, "We're expecting

Publish Scuas.Com

the site to move as many as 500,000 hits a day within six months. The cool thing is you don't have to be a published writer to exploit your material." To be launched in the coming weeks

is PitchSheet, hilled as a combination

of content and transaction. "It's a nitch sheet with E-pitch capabilities," says former Asylum Records promotion executive Nancy Tunick, now president/CEO of PitchSheet.

PitchSheet offers information and access to songs in four formatscountry, pop/R&B, Christian, and international-in an organized spreadsheet layout sortable by label. artist, and date. Tunick says the site replicates what happens on the street, including the actual pitching of songs between managers, publishers, songwriters, and A&R.

PitchSheet provides password-protected private listening rooms for A&R rens, producers, managers, and artists where they can hear son pitched directly in response to their specifications. Songs are provided in streaming audio in a click-and-listen format, with lyrics and the opportunity to reply.

Publishers, song pluggers, and songwriters subscribe for a fee, from \$25 a month to \$275 a year for unlimited pitching. Already signed up for private listening rooms are such ecord companies as MCA. Mercury, Virgin, Capitol, Warner, Myrrh, and Asylum, as well as managers, producers, and the artists themselves. The site is currently in the testing phase. Another recent start-up is Song-

(Continued on page 38)

## Yoakam Goes Acoustic As Side Venture To Next Studio Set; Cal IV Christian Debuts

Two TIMIN': Although he's currently in the studio working on a new album set for a fall release. Reprise artist Dwight Yoakam plans to quietly release an acoustic album May 30. He let fans know about the album, titled "dwightyoakamacoustic.net," through a posting on his Web site, but little other marketing or publicity is planned. The album was produced by Yoakam's long time collaborator Pete Anderson. Yoakam and his hand kick off a national tour June 9 in Las Vegas

Veteran country, pop, and gospel artist B.J. Thomas has been signed to Eaton. Ohio-based Kardina Records, whose marketing offices are located in Nashville, Thomas' first

single, "You Call That A Mountain," was previ-ously recorded by former Imprint Records artist leff Wood An album of the same name is due June 20. Thomas charted 16 country singles on various labels between 1975 and 1986. including the No. 1 hits (Hey Won't You Play)

Another Somebody Done Somebody Wrong Song," "Whatever Happened To Old Fashioned Love," and "New Looks From An Old Lover." He notched 26 pop hits between 1966 and 1983

WEED HONORED: The Academy of Country Music (ACM) has re-christened its special achievement award the Gene Weed Special Achievement Award in honor of the late dick clark productions senior VP of television Gene Weed, who produced and directed the ACM Awards show for more than 30 years, as well as

The award acknowledges "unprecedented, unique and outstanding individual achievement in the field of country music," and its recipient is determined by the board. Weed died in August 1999. At the 35th annual ACM Awards show May 3. Reba McEntire hosted a special tribute to Weed featuring Tim McGraw per-forming "Please Remember Me."

UBLISHING NOTES: Cal IV Entertainment expands its presence in Christian music with the launch of Cal IV Christian, which has both music publishing and label divisions. Nick Granato, who originally came to Cal IV with the acquisition of Chestnut Mound Music

from the Eddie Crook Co., will serve as director of music publishing for Cal IV Christian, Joining the new division as director of label operations is Dale Duhl, formerly with the Eddie Crook Co. and Reach Satellite Network/Solid Gospel. Songwriter and former WSM Nashville air personality Pamela Furr joins Cal IV Christian to head up the creative services department. Cal IV Christian has purchased the Petree Publishing catalogs from gospel songwriter Larry Petree

Word/Gaylord Music Publishing has signed a deal that brings independent music publishing and production company Extreme Writers Group (EWG) into the Gavlord fold, EWG founding partners Michael Martin and

tions, over the next few months. They currently repre-

sent Bryan White, South Sixty Five, Paul Brandt, and

Bill Gentry and will continue to do so through the dis-

solution. Harman is pursuing job opportunities in the

music industry. Holley will launch independent public

Lyric Street Records hires Sharon Lepere as South-

west regional promotion manager. Lepere spent 12 years

working in pop promotion in Chicago for Geffen, A&M, and

Columbia, Most recently, she had been with Internet com-

pany Popmail.com in Dallas. Also, Lee Adams joins Atlantic

Records as Northeast regional promotion manager, a posi-

CALENDAR ALERT: Leadership Music's daylong 10th

anniversary reunion for its more than 250 alumni has been

set for May 16 at the Franklin Marriott Cool Springs in Franklin, Tenn., beginning at 8 a.m. Scheduled speakers

relations and marketing firm the Holley Co.

tion she previously held for Giant Records.

Jason Houser remain in place.

N THE ROW: Brad Hills joins API Management Group as associate manager with primary responsibility for MCA Nashville act Sons Of The Desert. He previously was with Firstars Management. Debbie Holley and

Summer Harman will dissolve their company, Holley & Harman Public Rela-

by Phyllis Stark

Nashville

serving as ACM president and chairman many times.

include USA Today founder Al Neuharth, Maryland Lt. Gov. Kathleen Kennedy Townsend, Tower Records founder and owner Russ Solomon (interviewed by Billboard's Geoff Mayfield), and Bill Ivey, chairman of the National Endowment for the Arts. For more information, alumni can contact the Leadership Music office in Nashville.



I guess foremost in my mind right now is working

Fran Boyd is the

**Country Music** 

with [longtime ACM Awards executive producer] Gene Weed, who passed away this last year. We'll never

do another awards show without thinking of Gene.

## What have been your biggest challenges at the ACM?

As with all nonprofit membership organizations, membership is the key

Would you share with us your personal triumphs at the ACM?

The [Bill Boyd Celebrity Golf Classicl has probably been one of the most rewarding adventures, and I say adventure 'cause you never know



**Executive Oirector Boyd Shares** 

Memories, Challenges Of ACM

executive director of the Academy of







memories from the awards shows?

> stands out in my mind is the year Tanya Tucker was on the show and we were still [broadcast] from Knott's Berry Farm, Everyone was there for rehearsals and my daughter, Shari, who was just a year younger than Tanya, had been hanging out with Tanya in the theater. waiting for time for Tanya to rehearse. Well, when that time came, both of them had disappeared. I sent runners out into the park looking for

them, and they finally found them riding the rides in the amusement park. Needless to say, Tanya missed her rehearsal, but she did a great job that night. VERNELL HACKETT

36

E	<b>3</b>	200	X	oard. TOP COUN	I	R	Y		A	LBURS	INTER-
THIS WEBK	LAST WEDK	2 WKS AGO	WKS. DN CHART	ARTIST TILLE MANNEDIDITING LARL (SLOGESTIG LIST PINC ON KOUWLENT FOR OBSETTED)	PEAK POSITION	THIS WEEK	LAST WEDK	2 WKS AGO	WKS. ON CHART	ARTIST TITLE THE SUBJECT OF COMMENT FOR OBSTITUTION	PEAK POSITION
						38	39	-	2	VARIOUS ARTISTS FOUNDATION 99729/9MG (10.9616 98) TJM PRIME COUNTRY CUTS	38
1	1	1	35	DIXIE CHICKS & MONOMENT ON TRADUCTION THE EDIT ARE STORED TO WHICH AT NO FLY	1	39	36	35	102	SOUNDTRACK & CAPITOL 93402 (10.5917 98) HOPE FLOATS	1
2	2	2	25	FAITH HILL &' WARNER BROS 47373WRV (12.9818.98) BREATHE	1	(41)	46	38	- 4	VARIOUS ARTISTS TIME LIFE 18435 (13 98 CD) CLASSIC COUNTRY LATE '60S	38
3	3	3	8	GEORGE STRAIT A LATEST GREATEST STRAITEST HITS	1	41	35	29	13	TRACY LAWRENCE ATLANTIC 83299/AG (10 98/16 98) LESSONS LEARNED	9
4	5	4	130	SHANIA TWAIN + ' MERCURY 536003 (12 99/18 98) COME ON OVER	1	42	40	37	13	KEITH URBAN CAPITOL 97591110 98/16.98/108 KEITH URBAN	37
5	6	6	48	LONESTAR & 1954 67762/RLG (11 99/17 98) LONELY GRILL	3	(43)	51	45	90	WILLIE NELSON LEONCY 65322/COLUMBA 17 SE EQ11 SE	29
5	4	-	2	VINCE GILL MCA NASHVILLE 170008 (LL 56:17:98) LET'S MAKE SURE WE KISS GOODBYE	4	(4)	45	42	4	VARIOUS ARTISTS CLASSIC COUNTRY EARLY '705	37
7	1	1	118	DIXIE CHICKS A" MONUMENT 68195/SONY 120 98 DQ/17 581 DB WIDE OPEN SPACES	1	(45)	-	-			
8	9	9	52	TIM MCGRAW & CUR8 77942 130.98/17.98/ A PLACE IN THE SUN	1	_	40	41	4	TIME LIFE 18433 (13 98 00) CONSIDE COOM TRY 1970 - 1974	36
8	8	5	8	TRISHA YEARWOOD MCA NASHWILLE 170102 (11.98/17.90) REAL LIVE WOMAN	- 4	46	37	35	10	PHIL VASSAR ARISTA MASHAULE 18890 (10 56 16 98) 20 PHIL VASSAR	23
10	11	10	51	KENNY ROGERS	6	47	42	33	3	CLAY DAVIDSON VIRGIN 48854 19 98/12 56/ 10 UNCONDITIONAL	33
11	10	9	28	TOBY KEITH DRAWNERS ASSESSMEDISCOPETED 9917 901 HOW DO YOU LIKE ME NOW?!	5	48	47	46	56	JOHNNY CASH COLUMBA 6973950W (7 56 EQ11.96) 16 BIGGEST HITS	18
12	17	19	51	SHEDAISY & LYNC STREET 165002HOLLYWOOD (10 9916 99 20 THE WHOLE SHEBANG	5	49	41 52	40 39	45	GEORGE JONES   ASTLUM 623653989110 98/16 98/1  COLD HARD TRUTH  CHRIS LEDOUX CARLED 99/211 10 98/16 98/1  20 GREATEST HITS	5
13	13	17	17	KENNY CHESNEY & 8M 67655/RL6 110 98/16 981 EVERYWHERE WE GO	5		50	39	_	LEFE FOXWORTHY WARKER BROS A1422/WIRK LID 98/16 991 GREATEST HITS	1/
14	14	12	27	ALAN JACKSON A ARISTA NASHWILLE 18892 110 5617 98: UNDER THE INFLUENCE	2	51			29		
_				Нот Shot Debut		52	43	43	17	TOBY KEITH   MERCURY 558962 111 98/17 981  GREATEST HITS VOLUME ONE	5
(15)		EW 🏲	1	JEFF FOXWORTHY CREATINGING 450100370701850290130.96316.963 BIG FUNNY	15	53	55	47	50	DWIGHT YOAKAM REPARELATIONWER ITO 98 LESSE LAST CHANCE FOR A THOUSAND YEARS, GREATEST HITS FROM THE 90'S	10
16	17	15	36	CLAY WALKER GINT 24717/WINENER BROS. (10:9617:98) LIVE, LAUGH, LOVE	5	54	48	44	26	TRACE ADKINS CAPITOL 56618 (30.98/16.580 MORE	9
13	28	-	7	VARIOUS ARTISTS AUSTA NASHVILE 10890 10.58/17 98: ULTIMATE COUNTRY PARTY 2	17	55	49	52	88	ALABAMA *' FOR THE RECORD: 41 NUMBER ONE HITS	2
13	19	17	23	REBA MCENTIRE   MCA MASHVILLE 170119 (11 99/17 19) SO GOOD TOGETHER	5	56	58	62	32	YANKEE GREY MONUMENT 69085/50NY (10 58 EQ16 58:20 UNTAMED	41
13	19	28	17	MARTINA MCBRIDE   HCA 67824/815 (10 96 26 98)  EMOTION	1	57	53	51	104	MARK WILLS & MERCURY 536317 (11 5617 98)	8
20	16	14	16	MARK WILLS   MERCURY 546296 113 9917 900  PERMANENTLY	3	58	56	48	39	ALISON KRAUSS ROUNDER 610455/MEROURY (11 98/17 98) FORGET ABOUT IT	5
_				GREATEST GAINER		59	57	55	32	BROOKS & DUNN . ARISTA NASHWILLE 18895 (10 98/16 98) TIGHT ROPE	6
(21)	32	-	- 2	SOUNDTRACK 2014 6 706 341 G 11 2017 981 WHERE THE HEART IS	21	60	63	56	58	TRACY LAWRENCE #TUNIC 83137/84 (10 99/16/98) THE BEST OF TRACY LAWRENCE	13
22	22	20	17	ANDY GRIGGS REA 67566 RLD (10 96) 16 98) TOU WON'T EVER BE LONELY	15	61	70	61	36	ASLEEP AT THE WHEEL DIEAWWORKS 4501370/JERSCOPT 110 9816 981 CR RIDE WITH BOB	24
24	22	19	27	GARY ALLAN MCA NASHVILLE 170101 (11 93/17.98) SMOKE RINGS IN THE DARK	9	62	60	53	5	JOHN BERRY CAPITOL 24740 (10 98/16 98) GREATEST HITS	43
24	21	-	7	ERIC HEATHERLY MERCURY 170124 01:99/12:90 SWIMMING IN CHAMPAGNE	21	63	59	58	61	GEORGE STRAIT & MCA MASHWILLE 170050 (11 9917 58) ALWAYS NEVER THE SAME	2
28	28	22	48	BRAD PAISLEY  AUSTA MASHVILLE 18871 (10 98/16.19) WHO NEEDS PICTURES	13	64)	RE-	ENTRY	10	HANK WILLIAMS III CURE 77949 (10.58/15.98) RISIN' OUTLAW	54
26	24	19	3	THE WILKINSONS GANT 24736WARNER BROS. (11 98/17 58: WHERE AND NOW	13	65	62	49	10	LORRIE MORGAN TO GET TO YOU - GREATEST HITS COLLECTION	21
27	17	28	31	CLINT BLACK   PDA 67823946 110 94/26 981  D'LECTRIFIED	1	68	68	67	57	GEORGE JONES EPIC 6931 950MY (7 98 EQ11 98) 16 BIGGEST HITS	50
24	24	23	17	LEANN RIMES & CURB 77947 (10 95/17 90) LEANN RIMES	1	67		50	28	201 8 1H0050	
29	19	27	28	ANNE MURRAY STRAGHTHAY 20231 (19 98/19 98) WHAT A WONDERFUL WORLD	-4	67	54	50 68	5	HOW BIG'A BOY ARE YA? VOLUME 6 MERLE HAGGARD SWITH WAS GREAT BOOSTACH & TO US SHOT	16 61
30	28	25	56	MONTGOMERY GENTRY O COLUMNIA 6915650WY CD 59 EQD6 30 E TATTOOS & SCARS	10		14	63	56		+
31)		EW 🏲	1	ROY D. MERCER VIRGIN 49085 (10 98/16.98) GREATEST FITS	31	69	1/ 61	60	56	TRACY BYRD MCA INSHMILE 120048 (11.96) 7.980 KEEPERS/GREATEST HITS ALAN JACKSON & ARISTA INSHMILE 18864 (10.96/16.560 HIGH MILEAGE	5
32	33	31	26	TY HERNDON ERC 0919990NY (10 98 EQ16 91) STEAM	14	70	73	64	52	ALAN JACKSON & ANSTA NASHALLE LABER (10 SAVIS SA) HIGH MILEAGE MERLE HAGGARD ADACK VARIANCE AND ADACK VARIAN	55
33	25	28	26	GARTH BROOKS 412 CAMITOL 97424 (19 98/26.93) DOUBLE LIVE	1		-				-
34	25	17	28	ALECIA ELLIOTT MCA WASHVILLE 170087 IA 98/12 985 DE PM DIGGIN" IT	là	72	66	59	49	COLUMITA 60751/508110 93 EQ17 90 PARTY DOLL AND OTHER FAVORITES	4
35	19	17	50	CHELY WRIGHT   MCA NASHWALLE 170052 111 99/17 585   SINGLE WHITE FEMALE	15	24	28	28	34	VARIOUS ARTISTS  ARTISTA MARMULE 10000 (10 99/16.98) ULTIMATE COUNTRY PARTY	12
19	19	26	24	WYNDINA CURE 541067/MERCURY (10 96/17 98) NEW DAY DAWNING	9	24	69	19	30	SAWYER BROWN CUID 77902 (10 50/16-91) DRIVE ME WILD	12
37	19	34	52	JESSICA ANDREWS DILAMINORIS 450104/INTERSCOPE 110 10114 IN MI HEART SHAPED WORLD	21	75	75	65	4	BR5-49 ARISTA NASHWILLE 18909 (10 90/16 90) COAST TO COAST	46

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# Billocard. Top Country Catalog Albums.

WEDK	UAST WEEK	ARTIST IMMENT & KUMBERDISTRIBUTING IABEL ISUGGESTED LIST PRICE OR EQUIVALENT FOR CASETTER	TITLE	TOTAL CHART WEDIS	THIS WEEK	WEEK	ARTIST INVERTIGER ON THE UNBEL OUGGESTED LIST MACE ON EQUIVALENT FOR CASETTECTS	TOTAL CHART
1	1	JO DEE MESSINA A7 CURI 77901 (10.90/16.98) 7 weeks at No. 1	I'M ALRIGHT	111	28	17	MARTINA MCBRIDE &T RCA 67516/RLG (10 98/16/98) EVOLUTION	140
2	2	FAITH HILL A" WARNER BROS 46790WITH (10 98/16 98)	FAITH	106	28	19	WILLIE NELSON & COLUMBIA 6418450WY 15.58 EQ9.381 SUPER HITS	283
3	1		HTS COLLECTION	137	28	28	PATSY CLINE &' MCA MASHINULE 320012 (7 38/12 98) 12 GREATEST HITS	68
1	3	TIM MCGRAW &* CURU 77886 (10:98/16:98)	EVERYWHERE	152	17	28	ALISON KRAUSS A ROUNDER REALISMENT SHEET SHEET NOW THAT I'VE FOUND YOU: A COLLECTION	18
5	6		OF JOHN DENVER	97	26	21	THE CHARLIE DANIELS BAND A' EPIC 156945011 17 38 EQ11 St. A DECADE OF HITS	514
6	10	THE JUDDS CUITS 77965 (7 95/11 95) NO	IMBER ONE HITS	8	24	28	LEANN RIMES A' DURB 77865 (10 99/16 98) YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS	-
1	1	HANK WILLIAMS JR. A" CURB 77538 16,98/9 961 GREAT	EST HITS, VOL. 1	306	23	19		
6	6	PATSY CLINE A MCA SPECIAL PRODUCTS 420265/MCA (2 98/5 98)	HEARTACHES	12			GARTH BROOKS +" CANTOL 29689 (10 98115.98) THE HITS	
3	6	SHANIA TWAIN . MERCURY \$22186 (12 98/18 95)	E WOMAN IN ME	273	21	28	GEORGE STRAIT & MCA NASHVILLE 110651 (11/09/17/98) PURE COUNTRY (SOUNDTRACK)	38
10	1	ALAN JACKSON &" ARISTA RASHVILLE LEEDI (10 96/16 56) THE GREATEST I	ITS COLLECTION	236	26	21	VINCE GILL &: MCA INSHMULE 111394 (11 96/17 56) SOUVENIRS	203
11	14	CHARLIE DANIELS & EPIC 64182/SONY (5 58 EQ/9 50)	SUPER HITS	274	23	27	JOHN MICHAEL MONTGOMERY A ATLANTIC 83060/46 (10.96/15.98) GREATEST HITS	120
12	12	TIM MCGRAW &* CUIRS 77659 (\$.95/15.38) NOT A MC	MENT TOO SOON	318	28	-	TRAVIS TRITT & WARNER BROS. 46001/W/IN (10 90/16 90) GREATEST HITS - FROM THE BEGINNING	222
13	13	TRISHA YEARWOOD & MCA NASHWILLE 170011 (11 58/17/95) (SONGEOOK) A COL	LECTION OF HITS	138	25	-	HANK WILLIAMS MERCURY 53629 (11:9617:98) 20 OF HANK WILLIAMS GREATEST HITS	104

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## by Wade Jessen

STANDING OVATION: All eyes are on Kenny Rogers' "Buy Me A Rose" (Dreamcatcher), which has fought a valiant 29-week battle to conquer Hot Country Singles & Tracks, seating the former leader of the First Edition atop the list for the first time in 14 years and painting some significant historical markers along the way.

Rogers is backed with harmony vocals by Billy Dean and Alison Krauss on the sentimental love ballad, which gains 153 detections to finish with 5.321 plays and more than 39 million estimated audience impressions.

"Buy Me A Rose" is the first independent single to top the country radio chart since Schuyler, Knobloch & Overstreet (also known as SKO) took "Baby's Got A New Baby" there in March of 1987 on Mary Tyler Moore's MTM imprint.

When Rogers, who turned 61 last August, entered the top five two issues ago, he became the oldest artist to score a top five entry on the country chart and now holds the same title among those who have topped the list. Previously, Buddy Starcher was the elder statesman of the top five, a distinction he gained at age 60 with the 1966 recitation "History Repeats Itself." Starcher, a singer/songwriter and TV/radio host from Ripley, W.Va., popularized a reading that illustrated the similarities between the lives, careers, and deaths of presidents Abraham Lincoln and John F. Kennedy, Just two weeks shy of his 60th birthday, Hank Snow was formerly the oldest act to score a country chart-topper when "Helio Love" ruled in the spring of 1974.

"Buy Me A Rose" is Rogers' 21st No. 1 on the country chart. On Top Country Albums, "She Rides Wild Horses" scans 15,000 units to rise 11-10 and closes at No. 94 on The Billhoard 200.

ON THE AIR: In a scenario that has many country programmers following suit, PDs at WQYK and WRBQ Tampa, Fla.; WSM-FM Nashville; and KIKK Houston have lifted the audio portion of the new Garth Brooks video, "When You Come Back To Me Again," and are airing it despite the fact that Capitol execs had previously announced no plans to work the track as a single. Consequently, the song enters at No. 59 with Hot Shot Debut honors on Hot Country Singles & Tracks. Brooks recorded the song for the new film "Frequency," where it plays over the final credits. The video is airing on CMT, VH1, and Great American Country.

Capitol promo chief Bill Catino tells Country Corner that the label is fielding inquiries about the song but says that no promo single will be serviced and that there will be no soundtrack for "Frequency." But, as history has shown, the Brooks camp is known to toss out a few surprises, so don't be too surprised if the song eventually finds its way onto the label's promo docket.

ED AS GEORGIA CLAY: Bowing with the Hot Shot Debut trophy, Jeff Foxworthy makes his 10th debut on Top Country Albums, as "Big Funny" (DreamWorks) pops on at No. 15 with more than 9,000 scans. Seven of his prior outings also contained new material. One was a live set, and most recently his "Greatest Bits" (Warner Bros.) entered at No. 9 in the June 6, 1998, Billboard. This issue, that best-of set finishes at No. 51 with more than 2,000 units. "Blue Collar Dollar," the lead single from the new title, bullets at No. 68 with airplay at 96 monitored stations.

## **Greater Vision Tops Gospel Nominees** Trio Gets 8 Nods For Southern Gospel Music Assn. Awards

## BY DEBORAH EVANS PRICE

NASHVILLE-Greater Vision leads the list of nominees for the third annual Southern Gospel Music Assn. (SGMA) Awards, to be held May 24 at the Park Vista Resort in Gatlinburg.

The Daywind recording trio garnered nods in eight categories, including trio of the year, album (for "Far Beyond This Place"), and two song of the year nominations-"My Name Is Lazarus" and "Just One More Soul."

The act also scored nominations in the recorded music packaging and video categories. Greater Vision member Rodney Griffin is nominated for songwriter of the year, and the trio's Gerald Wolfe is up for male vocalist.

"We've been out here doing this for going on 10 years now, and certainly the longer you're out here, the more exposure you have," says founding member Wolfe, who also serves as the trio's manager, "But I think our project 'Far Beyond This Place' is really the force behind the year we've had. It was such a successful album and gave us a lot of broad-based exposure that we had not had previously."

Among the other multiple nominees, Gold City received nods in the album category for "Signed, Sealed, Delivered," male quartet, recorded music packaging, and song of the year, for "He Said."

The Hoppers' hit "God Raised The Ransom" is up for song of the year, and the veteran family outfit is also nominated for mixed quartet. The Kingdom Heirs received nominations in the album category for "Journey Home" and are also in the running for male quartet and recorded music packaging.

Awards will be presented at the annual banquet, which also serves as a fund-raiser for the Southern Gospel Music Hall of Fame and Museum, located in Pigeon Forge at Dolly Parton's Dollywood theme park. The museum opened last spring. Heather Campbell serves as

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the SGMA's executive director. "It's nice to have an organization that is dedicated to a specific form of music," says Wolfe. "Being nominated by an organization such as the GMA [Gospel Music Assn.] is an incredible honor, but it's nice to be recognized by the peers in your specific genre. The SGMA Awards carry a special prestige to us.

The following is a partial list of nominees:

Album of the year: "Far Beyond This Place," Greater Vision; "Forefront," Pal-metto State Quartet: "Journey Home." Kingdom Heirs; "Let's Celebrate Jesus," Bishops; "Reflections Of Life," Anchorman; "Signed, Sealed, Delivered," Gold City

Female vocalist: Sheri Easter, Karen Peck Gooch, Connie Hopper, Kim Hopper, Debra Talley. Male vocalist: Ivan Parker, Arthur

Rice, Kirk Talley, Gerald Wolfe, George Younce. Male quartet: Cathedrals, Gold City,

Kingdom Heirs, Kingsmen, Poet Voices. Mixed quartet: Hoppers, Lesters,

McKameys, Perrys, Wilburns. New artist: 3 For 1, Dove Brothers, Heirline, Talley Trio, Won By One. Producer: Jeff Collins, Wayne

Haun, Kevin McManus, Roger Talley, Mark Trommell

Solo artist: Michael Combs. Brian Free, Quinton Mills, Ivan Parker, Kirk Talley.

ongwriter: Ricky Atkinson, Gerald S Crabb, Rodney Griffin, Jeff Steele, Kirk Talley, Diane Wilkinson.

Song: "Children Of The Dust," Free-ans, "God Raised The Ransom," Hop-ers; "He Said," Gold City; "Healing," Cathedrais; "1'll Live Again," Kings-men: "1've Passed Over." Kingdom Heirs; "My Name Is Lazarus" and "Just One More Soul," Greater Vision; "Praise His Name," Jeff & Sheri Easter; "Roll That Burden On Me," McKameys,

## INTERNET-BASED SONG PITCHING (Continued from page 36)

Pitch, where songwriters and publishers submit a song and have it added to SongPitch members' online catalog. The listener pays nothing, and the writer or publisher pays a monthly storage fee, based on the number of songs currently in their online catalog.

DreamWorks songwriter Buck Moore, author of Randy Travis' "The Box" and Daryle Singletary's "The Note," put 25 songs up on Publish-Songs as a "test market" and is pleased with the result. "An R&B singer in Atlanta picked up three or four songs that she's going to record." says Moore.

He likes the global aspect of Internet song pitching. "Most of the stuff I put on there is pop and Latin, and I wanted to get it out to other countries in South America and Europe

Ken Woods, president of Step One Records in Nashville, has also found the Internet useful for finding songs. Label project Billy Jack Gafford will enter the studio in June and has already found three songs through Internet services. "I think it's going to be helpful," says Woods. "It's one of those things that as it grows it will be a wonderful situation. It's good because it gives [songwriters and publishers] another outlet."

Some in Nashville's music community aren't completely sold on the concept yet. "Any type of service that makes the flow of information better. I'm open to," says Chuck Howard, Nashville producer and owner of H2E Records and publishing companies. But Howard adds there are aspects of E-nitching that concern him.

"As a record producer and executive, I want to get with pluggers who understand what I need," Howard says. "I don't have time to go to a site and just listen to songs. I want personalized attention."

## **COUNTRY SINGLES A-Z** PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Dublisher - Locastone for ) Shart More Dot 600 POURD JESUS (Regal, 6M0/16 Max, EM0 ALMOST BOESKT COUNT (Sector Reg SMI, Vidden Pure

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  - VEM 12 INE END OF THE WORLD (Edward Prefix, KSCAP/Mone Sales, KSCAP/Math Indexis, RSCAP) 23 FAITH IN 100 (Stree Wanner, EMILME Subba, BMI/Serg/IEP)
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BILLBOARD MAY 13, 2000

# Billboard HOT COUNTRY SINGLES

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS RADIO TRACK SERVICE. IS& COUNTRY STA-Tions are lectronically monitores 24 Noves A DAY, 7 DAYS A WEEK. SOMGS RANKED BY NUMBER OF OFTECTIONS. MANY P

NEDK	NEDK	2 MMS	WKS ON CHART	TITLE PLOT DER CONTINUETER	ARTIST	PEAK POSITION
Ð	2	4	29	NO. 1	H ALISON KRAUSS & BILLY DEAN	1
2	1	1	20	THE BEST DAY T BOOM G STRAFT C CHAMODILAN D DALON	GEORGE STRAIT	1
3	4	6	19	THE WAY YOU LOVE ME IS GRUMORE FIRELIK FOLLISE M DULANEN	FAITH HILL WARNER BROS ALDUM CUT WIN 1	3
4	6	8	20	SHE'S MORE D MULTER GAMTH & HENGBER R CROSSIN	ANOY GRIGGS	4
5	5	5	23	CARLENE B CALMARY IP VASSAR C BLACK IN M BOURKD	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT 1	5
6	3	2	26	HOW DO YOU LIKE ME NOW ?!	TOBY KEITH WIDPEAMINGERS 459041 1	1
$\overline{\mathcal{D}}$	9	9	22	THE CHAIN OF LOVE D JOHNON C WALVER IJ BARNETT R LED	CLAY WALKER GIANT ALBUM CUT 1	7
ī	8	7	18	BEEN THERE CLINT BL CRACK (CRACK SWARNER)	ACK WITH STEVE WARINER	5
5	11	12	15	COULDN'T LAST A MOMENT	COLLIN RAYE ICI IDI (VI EPIC 29353 1	9
m	12	15	13	VESI	CHAD BROCK	10
m	10	11	17	WHAT I NEED TO DO	KENNY CHESNEY	10
12	7	3	26	LOWING NUMISON (BLUTHER E DAMPHER)	(V) BNA 65954 MARTINA MCBRIDE	3
(13)	13	18	18	M MUBRIDER WORLEY (T DOLIDIAS, B CASON)	CLAY DAVIDSON	13
	18	21	16	SHENDRICKS, / COLE (LINENGRER D BRIANT, R.RUTHERFORD) MORE	TRACE ADKINS	14
(15)	18	19	10	ANOTHER NINE MINUTES	YANKEE GREY	15
10	19	15	18	R.F. CONVELTING IS GROUPERS & CRAINET SUPPORT.	MONEMENT REDWICUT 1	13
16	23	30	5		TIM MCGRAW CUPS ALBUM CUT	16
11)	24	29	8		WITH SONS OF THE OESERT	17
18	20	22	16		BRAD PAISLEY	18
19	22	24	9	LECOND MONTHE D WARKING	REBA MCENTIRE WINCA NASHMULE 172143 1	19
20	16	17	36	COWBOY TAKE ME AWAY	DIXIE CHICKS	1
21)	25	25	11	PRAYIN' FOR DAYLIGHT	RASCAL FLATTS OT LINC STREET 1640391 TIM MCGRAW	21
22	17	14	34	MY BEST FRIEND	TIM MCGRAW	1
23	15	13	12	B CALUMARE LISTINUE T MCCRAW (A.MATO B.LUTHER) GOODBYE EARL	DIXIE CHICKS (C) (D) (V) NONUMENT 71352 1	13
24	14	10	28	ECHACELE WORLEY TO LINDO LESSONS LEARNED	TRACY LAWRENCE	3
25)	27	28	12	T DANSENCE F ANDERSON & CARR IT DAWRENCE P NELSON & BOONE) FLOWERS ON THE WALL	ATLANTIC ALBUM CUT 7 ERIC HEATHERLY	25
26)	26	27	17	NO MERCY JSCALL D MARGAN LCERNEYS A DAWE	TY HERNOON	26
27)	28	32	12	YOUR EVERYTHING	KEITH URBAN	27
28	21	20	18	REAL LIVE WOMAN	TRISHA YEARWOOD	16
29)	29	31	10	G FUNDES T YEARWOOD IS CONNERD	VO MCA NASHVILLE 172146.† THE JUDDS OJRE ALBUM CUTMERCURY	29
-	33	40	5	GINORCISON GINORCISON & PATTON WHAT ABOUT NOW	CURE ALBOM CUTMERCURY LONESTAR	30
30	_	-	-	YOU'LL ALWAYS BE LOVED BY ME	(N) BNA 663.12	-
31)	30	33	9	IT'S ALWAYS SOMETHIN'	BROOKS & DUNN CO (N ANISTA NASHVILLE 13198 JOE DIFFIE	30
32)	32	31	14	B-CODEL WILSON IM GREEN A MAYOF		32
33)	34	35	9	FAITH IN YOU S INAUMER IS WARNER FANCESSON	STEVE WARINER IN CAPITOL 38845 1	33
34)	36	51	18	DALT & OSEDERLICEERED	SHEDAISY LINE STREET ALSON OUT 1	34
35)	35	37	7	WHEN YOU NEED MY LOVE 1 STROUG & ROBERT ID WORLEY ID VARIAD	DARRYL WORLEY (C) (3) (7) DREAMWORK, 459043 1	35
36)	37	44	7	ALMOST DOESN'T COUNT COMMERTIAN S POKEN & ROCHE	MARK WILLS (0 MERDAR 172153 1	36
37)	38	48	5	I NEED YOU	LEANN RIMES	37

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25 43 42 50 49 47 45 53	41			CRAIG MORGAN ATLANTIC & RUM OUT 1	38
43 42 50 48 47 46 53	49	68 3		ALAN JACKSON	35
42 50 48 47 46 53	31	25 1		VINCE GILL	2
50 49 47 45 53	39	43	FOREVER WORKS FOR ME IMONDAY, TUESDAY, WEDNES		3
49 47 46 53	40	42 1		BLACKHAWK ARSTA NASHVILLE ALBUM CUT F	0
47 46 53	42		Entry Bucketting - Burbard Product Hereber	GARY ALLAN NI MCA NASHVILLE 172140 F	6
46	44	49 :		BROTHERS FEATURING SARA EVANS	4
53	47	47		TRACY BYRD	4
-	45	45 1		SONS OF THE DESERT	6
61	51	53		THE KINLEYS (C) 102 EPIC 79360 7	4
	54	61		MONTGOMERY GENTRY	4
38	43	38 ]		RGE STRAIT WITH ALAN JACKSON MCA NASHVILLE ALBUM DUT	3
54	50	-	T BROWN & DIRWHITE CONDECT DREED	RICOCHET	5
57	55	57		STEVE HOLY	5
52	48		YOU ARE	JOHN MICHAEL MONTGOMERY	4
60	59		GTONETS TREDORDONE W RANCE, S DEAND	ATLASTIC ALBOM OUT KATHY MATTEA	5
72	65	-	A LITTLE LEFT OF CENTER	N/ MERCURY 122160 1 RANDY TRAVIS	5
62	58		IF YOU CAN	TAMMY COCHRAN	5
41	46		BOD POLIND JESUS	SAWYER BROWN	4
66	57	-	FALLIN' NEVER FELT SO GOOD	MARK CHESNUTT	5
45	53		JIMMY'S GOT A GIRLFRIEND	THE WILKINSONS	3
1 47	30		Hot Shot De	SCARLD: 40 DO IN GRAVE 16887 1	-
EW 🕨	NE	w 🕨	WHEN YOU COME BACK TO ME AGAIN	GARTH BROOKS	5
35	52	35 1	These supervises have a start ballout	CHALEE TENNISON	3
74	66	74	BREATHLESS	RIVER ROAD	6
73	56		YOU AIN'T HURT NOTHIN' YET	VRGIN ALBUM CUT JOHN ANDERSON	5
-	63		GOODBYF IS THE WRONG WAY TO GO	WADE HAYES	6
58	61	-	DO WHAT YOU GOTTA DO	GARTH BROOKS	1
EWP		-	SINNERS & SAINTS	GEORGE JONES ASTUM ALBUM CLTWRN	6
55	62	-	THE BLUES MAN	ALAN JACKSON	3
59	60	-	HONEY I DO	DANNI LEIGH	5
64	60		BLUE COLLAR DOLLAR JEFF FOXWORTHY AND B	ILL ENGVALL FEATURING MARTY STUART	6
69	72		MY NEXT THIRTY YEARS	DREAMWORKS ALDURI CUT 1 TIM MCGRAW	6
69	69	-	U GALLIMORE J STROLED T MCGRAIR (P.VASSAR)	CURB ALBUM OUT SONYA ISAACS	4
EWÞ			YOU WANNA WHAT?	ALECTA ELLIOTT	7
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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES

	Discourd, top opular y omgros our						
WEEK	LAST WEEK	2 WKS AQO	WINS ON CHART	TITLE IMPRINT & NUMBER DISTRIBUTING LABEL	ARTIST		
1	1	1	13		FAITH HILL		
2	2	2	10	GOODBYE EARL . MONUMENT 75352/SONY	DIXIE CHICKS		
3	3	3	13	AMAZEO  BNA 65967/RLG	LONESTAR		
	6	6	6	YES! WARNER BROS. 16876/WRN	CHAD BROCK		
5	4	4	6	UNBREAKABLE HEART DREAMWORKS 4590421NTERSCOPE	JESSICA ANDREWS		
8	5	5	12	JIMMY'S GOT A GIRLFRIEND GANT 16887/WAINER BROS	THE WILKINSONS		
1	7	8	15	NO MERCY EPIC 79345/50MY	TY HERNDON		
8	8	7	9	COULDN'T LAST & MOMENT EPIC 79353/SONT	COLLIN RAYE		
8	9	10	7	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY		
10	12	-	2	PRAYIN' FOR DAYLIGHT LYRIC STREET 1640394-DLLYWOOD	RASCAL FLATTS		
11	10	9	11	UNCONDITIONAL WRDN 38690	CLAY DAVIDSON		
12	11	11	18	THE FUN OF YOUR LOVE BNA 65931/81G	JENNIFER DAY		

Billoord Ton Country Singles Sales

WEEK	WEEK	2 WHS MG0	WICS, CN CHART	TITLE IMPRIVE & NUMBER DISTRIBUTING LAREL ARTH	IST
(14)	NE		1	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE DARRYL WORL	EY
15	19	~	2	SHE AIN'T THE GIRL FOR YOU (INC 7938450NY THE KINLE	YS
18	14	13	8	UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) HONLINENT 7996150NT WADE HAY	/ES
17)	17	17	4	DO I LOVE YOU ENOUGH COLUMBIA 79379/SONY RICOCH	ET
18	15	14	21	A COUNTRY BOT CAN SURVIVE (YZK VERSION) WHEN INCLUSION CHILD BROCK WITH HAVK WILLIAMS JR. & GEORGE JO	INES
19)	24	-	2	FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY) GANT LIST SHAMER BOX. NEAL MO	COY
20	16	15	37	IT DON'T MATTER TO THE SUNLOST IN YOU . CAPTOL SIZE GARTH BROOKS AS CHRIS GAIN	<b>ES</b>
21	18	16	152	HOW DO I LIVE A* CURE 73022 LEANN RIM	ES
22	21	19	4	HONEY I DO MONUMENT 79386/50NY OANNI LEI	GH
23	20	18	7	I'VE FORGOTTEN HOW YOU FEEL LYRC STREET 164038490LLYW000 SONYA ISAA	cs
24)	RE-E	AIRT	36	ONE HEART AT A TIME ATUMING MILITING VARIOUS ARTIS	TS
25)	NE	NÞ	1	ONE VOICE (PC 7939650NT BILLY GILM	AN

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THIS WEEK	LAST WEEK	WEEKS ON	COMPLED FROM A MATIONAL SAMPLE OF IT SALES REPORTS COLLECTED, COMPLED, AN ARTIST IMPRIVE A NUMBER OF TROUTING LABE,	TITLE
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3	2	4	JOSHUA REDMAN	BEYOND
4	3	13	OR. JOHN BUE NOTE 23220CAPITOL	DUNE ELEGANT
5	5	7	JOHN SCOFIELO	BLMP
۲	12	17	STEVE TYRELL	A NEW STANDARD
1	4	12	PAT METHENY WARNER BROS 41632	TRD 99-00
8	9	11	JOHN COLTRANE	THE VERY BEST OF JOHN COLTRANE
1	6	48	HARRY CONNICK, JR	COME BY ME
10	8	65	VARIOUS ARTISTS	JAZZ FOR WHEN YOU'RE ALDNE
11	7	10	OIANA KRALL	STEPPING OUT
12	10	28	KEITH JARRETT	THE MELODY AT NIGHT WITH YOU
13	13	65	MILES OAVIS	LOVE SONGS
14	11	31	VARIOUS ARTISTS	JAZZ FOR THOSE PEACEFUL MOMENTS
15	14	7	VARIOUS ARTISTS	PURE COOL
16	NE	wÞ	JIMMY PONOER	AIN'T MISBEHAVIN
(17)	21	7	LAVAY SMITH & HER RED HOT S	
19	15	9	KEELY SMITH	SWING, SWING, SWING
(19)	22	5	GAVE HOLLANO QUINTET	PRIME DIRECTIVE
(20)	NE	WÞ	JOE LOVANO	52NO STREET THEMES
(21)	25	3	CHUCHO VALOES	LIVE AT THE VILLAGE VANGLARD
22	19	50	VARIOUS ARTISTS	JAZZ FOR A LAZY DAY
23	17	5	JOHN PIZZARELLI	XISSES IN THE RAIN

Billboard.

AZZ FOR THE OPEN ROAD

## Artists & Music



by Steve Graybow

ISSING TIME: With his first-ever release on a major U.S. label, Scottish guitarist Martin Taylor is primed to make a long-awaited splash on American shores.

In a career that has included 20 albums with the late violinist Stéphane Grappelli, homages to Gypsy guitarist Django Reinhardt with the Spirit Of Django ensemble, and recordings with fellow guitarist Chet Atkins, Taylor has received best guitarist honors at the British Jazz Awards seven times. His latest solo release, "Kiss And Tell," initially appeared in the U.K. on Sony U.K., marking him as the first jazz artist signed to that label in more than 30 years. The album sees its U.S. release May 30 on Legacy/Columbia. Recorded in both New York and Nashville, "Kiss And

Tell" is a showcase for Taylor's beautiful fretwork and knack for elegant improvisations. The New York sessions, which included drummer Al Foster and bassist Eddie Gomez, showcase Taylor in a traditional jazz setting, while the Nashville dates place Taylor's guitar in contemporary jazz context, helped by saxophonist Kirk Whalum

"The important thing was to make certain the album had an overall sound of its own, and the link that ties it together is the sound I get out of my guitar," says the self-taught Taylor.

The album's first single, a cover of "Midnight At The Oasis" (a song that singer Maria Muldaur took to No. 6 on Billboard's singles chart in 1974), is indicative of the album's smooth-meets-traditional jazz aesthetic. opening with a minute-long unaccompanied improvisation before segueing into the tune.

'The introduction [based loosely on "What A Friend We Have In Jesus"] gives a taste of my solo guitar playing and assures that the sound of the guitar will be a thread that ties the album together," Taylor explains. Legacy product manager Stephan Moore says the

label will place "Midnight At The Oasis" on June's Cafe Music Network sampler. "This will get Martin play in cafes and coffee shops, places where listeners who may not be familiar with him as an artist will be able to hear the song," he says.

Taylor is optimistic that his trademark combination of melody, improvisation, and cleanly executed guitar lines has the capacity to reach both

jazz fans and those beyond the tazz audience. "I don't think that it is necessary to dilute the music in order to get to connect with people," he

says. "I've been asked to perform on solo guitar at classical guitar festivals and at folk festivals. Whoever the audience is, I just get up there and play the way I play. I don't water down the music because I'm not playing for jazz fans. In all situations, if you believe in what you are doing, and you are doing it with the right intentions, the music will get across to the people.

TAYLOR

Taylor will tour the U.S. in late summer, followed by a PBS special expected to air in November.



## MILES DAVIS & JOHN COLTRANE THE COMPLETE COLUMBIA RECORDINGS 1965 - 1961 TOP CONTEMPOBARY JAZZ ALBUMS.

24 18 72 VARIOUS ARTISTS

25 16 3

1	1	8	AL JARREAU	B wrets at No.1 TOMORIPOW TODAY
2	2	31	OAVE KOZ	THE DANCE
3	3	44	KENNY G A	CLASSICS IN THE KEY OF G
4	7	9	URBAN KNIGHTS	URBAN KNIGHTS III
5	4	8	LARRY CARLTON	FINGERPRINTS
8	6	8	PHIL PERRY PLAN PRIVATE MUSIC 62161/WINDHAM HEL 100	MY BOOK OF LOVE
1	5	62	BONEY JAMES .	BODY LANGUAGE
Ð	11	6	MAYSA INCLIN CODED 4209/WARLOCK	ALL MY LIFE
8	9	1	RONNY JORDAN	BRIGHTER DAY
10	12	10	PAUL TAYLOR	UNDERCOVER
11	10	32	BRIAN CULBERTSON	SOMETHIN' BOUT LOVE
12	8	4	GALACTIC CAPREORM 54242080.IMG	LATE FOR THE FUTURE
13	13	5	NORMAN CONNORS	ETERNITY
14	14	79	KIRK WHALUM	FOR YOU
15	16	34	BOB JAMES	JOY RIDE
16	17	11	MARC ANTOINE	UNIVERSAL LANGUAGE
17	15	13	ALEX BUGNON	. AS PROMISED
19	NE	WÞ	MARC RIBOT Y LOS CUBANOS POSTIZOS	DIVERTIDOL (VERY ENTERTAINING)
19	18	54	JOE SAMPLE FEATURING LALAH HATHAY	YAY THE SONG LIVES ON
20	19	38	NORMAN BROWN	CELEBRATION
21)	22	48	PAUL HARDCASTLE	THE JAZZMASTERS N
22	NE		VARIOUS ARTISTS	CLUB 1600
23	21	3	GROVER WASHINGTON JR.	NGTON, JR - THE MILLEWINW COLLECTION
24	20	6	LIQUIO SOUL	HERE'S THE DEAL
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# Pro Audio McHale Honors 'First Love' With Irving's Place Projects ONCE a rock'n'roller, always a rock-

'n'roller.

That's one way to describe the multifaceted Chris McHale, who subordinated his dreams of becoming a rock star to pursue the more stable and arguably more lucrative-profession of running Irving's Place, one of New York's up-and-coming commercial studios.

However, even as he takes the advertising bull by the horns, McHale keeps coming back to rock'n'roll, which he calls "my first love and my last love" (notwithstanding a recent flirtation with golf).

Among the recent music sessions at Irving's Place were the McHale-led Clan Chi. a project that started as a jingle for Deutsche Telekomm and

evolved into a world-mus aganza-with a full-length album and possible tour in the works-and a charity recording by David Lee Roth for Songs of Love, an organization that commissions original songs for terminally ill children.

Roth volunteered to record a song for the benefit, and all the sessions took place at Irving's Place during the neriod between Christmas and New Year's Day-on a week when the facility otherwise would have been closed.

"It wasn't the kind of project we do every day," says Joe Barone, McHale's partner in both Irving's Place and the creative production company that they run, McHale-Barone. "On the other hand, we do have a tendency to get involved in projects like these. We



hu Paul Verno

know a lot of people who don't do advertising as their sole means of moneymaking, and we always welcome them It gives us a break from the usual advertising business, and it makes us realize that 'Hey, a song could be longer than 30 seconds or 60 seconds,

In addition to those projects, the studio has been hosting other musical endeavors. McHale has been working on his own material, sneaking into Irving's Place on evenings and weekends to avoid conflicts with advertis-

ing clients. (He plays guitar and flute.) At the same time, McHale has been putting out feelers in the New York music community to develop artists inhouse as a sideline to the studio's core business. "The record company is my hobby," says McHale. "I'm in a position with the studio where it's successful on its own, and we can use it on evenings and weekends to develop additional projects."

On the advertising front, Irving's Place has been running on all cylinders since January, according to McHale, A four-room facility consisting of fully featured Pro Tools suitesthree of them with top-of-the-line Pro Control consoles-the studio has comploted such large-scale projects as the Oxygen launch (for which it did sound design and on-air work) and national campaigns for Bud Light, Miller Lite, and Breyers Ice Cream.

MACKIE DESIGNS' purchase of Eastern Acoustic Works (EAW) has been completed, according to a statement from Woodinville, Wash-based Mackie. The purchase price, which was not initially disclosed, turns out to be \$18.5 million, according to a Mackie representative.

Mackie COO Jamie Engen says in the statement, "There are significant synergies which will come from the combination of Mackie, EAW, and RCF, our Italian subsidiary. Our brands, our engineering, our manufacturing capabilities, our distribution channels, our target markets, and

## FOR THE RECORD

The following names were spelled incorrectly in an April 15 Audio Track item about Sausalito, Calif., recording studio the Plant: the Sacramento, Calif., band Tinfed; producer Andy Grassi; and engineer Leff Lefferts.

Also in the April 15 issue, producer Brad Stanfield's name was misspelled. www.billboard.com

especially our people all complement one another"

MAKING WAVES: Software pow erhouse Waves has released the C4 Multiband Parametric processor for Mac and Windows native platforms.

Initially available exclusively for the Digidesign Pro Tools system, C4 is now optimized for platforms including RTAS, Premiere, MAS, and VST on the Macintosh operating system and Direct-X and VST on Windows.

The C4 processor uses the comression design from the acclaimed Renaissance Compressor, including the ARC, Electro, and Opto bands, according to a statement from Waves which is based in Tel Aviv, Israel, and has a U.S. subsidiary in Knoxville. Tenn.

a multiband dynamics process thy of the Waves name," says Waves COO Orly Nesher, "The C4 represents the kind of attention to detail and quality our users have come to expect. Until recently, the state of i digital signal processing] technology did not allow us to create the C4. The power of the [Pro Tools] Mix system has onened the door for this powerful new newhet

Key features of the C4 include a transparent crossover with globally adjustable Q; true parametric control including independent threshold, range, gain, attack, release, and band width for each band; a flexible design that allows compression, expansion, or EQ independent of the functions of the other bands; an adjustable global knee control; and a 24-bit output with dither canabilities.

We have always wanted to create

## Production Icons Team Up To Tailor Fla.'s Audio Vision Studios To New Era BY DAN DALEY tion as the world's music mecca as

'Miami's

the studio to

change with it'

- RON ALBERT -

MIAMI-For a group of people who have spent so much of the past 35 years fishing, it's hard to believe that Ron and Howie Albert, Mack Emerman, Steve Alaimo, and Karl Richardson-the quintet behind Audio Vision Studios in Miami-are responsible for more than 150 million records sold over the past four decades.

The Albert brothers engineered

and/or produced many of the classic rock and country records that were recorded in South changed again, Florida, including works by Derek & the and it's time for Dominoes and Eric Clapton; the Allman Brothers; Crosby, Stills, Nash & Young; Dolly Parton; and Kenny Rogers.

Emerman founded Criteria Recording Studios in 1958-the city's audio

anchor ever since-and simultaneously continued a career in recording and producing jazz records.

Alaimo is an icon of the late '60s, when he was a hit-making artist on his own; a producer of records for pop acts such as Paul Revere & the Raiders, Sam & Dave, Betty Wright, and KC & the Sunshine Band; and host and coproducer of Dick Clark's "Where The Action Is" TV show.

And Richardson has been Miami's mastering guru for decades, as well as the engineer and co-producer on most of the Bee Gees' hits since they settled in Miami in the '70s and on numerous records with Barbra Streisand and Dr. John

One could spend a magazine page enumerating the five's recording accomplishments, but it would leave scant room to discuss their collective venture: Audio Vision Studios, a project that reflects Miami's current posimuch as their careers do of the city's musical legacy.

This is kind of a work in progress because even though [the studio] has been around since 1987, we never had to rent it out on a day-to-day basis, says Ron Albert. "It's always taken care of itself as a place for us to do our own work, or for others who have used it long term. But now Miami's changed again, and it's time for the studio to

change with it.

In 1987, the Alberts were five years out of Criteria Studios, in which they had been shareholders, after an acrimonious parting with Emerman as the studio was being pulled out from under Emerman's control. With longtime friend and colleague Alaimo (who had been through his own

business divorce with Henry Stone, his erstwhile partner in Miami-based TK Records), they bought a 5,000-squarefoot building in North Miami, a former law office-an irony not lost on the Alberts in the wake of their separation from Criteria-and converted it into a one-studio facility that they used for their own productions.

The site quickly became the nexus of Vision Records, their independentlabei venture. There, the three worked individually and collectively on records for production clients including Betty Wright, Stephen Stills, Inner Circle, and Dion DiMucci.

Vision Records seemed poised to take off when the collapse of several independent distributors, including CRD and Malverne, in the mid-'90s nearly scuttled the label. The studio, fitted with a Sony/MCI 3036 console and designed by the three partners and local studio designer Ross Al-(Continued on next page)



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String Theory. String arranger David Campbell conducted orchestral sessions for the upcoming Disney seguel to "The Hunchback Of Notre Dame" at Ocean Way Studios in Los Angeles, Shown standing, from left, are Campbell, producer Rob Cavallo, and studio owner/recording engineer Allen Sides. (Photo: David Goggin)

Make the right purchasing

## Pro Audio

## PRODUCTION ICONS TEAM UP TO TAILOR FLA.'S AUDIO VISION TO NEW ERA

(Continued from preceding page)

exander specifically to be their production tool, now had to become a revenue generator.

Ron Albert's office was sacrificed to create a second studio, this one with a Yamaha 02R digital mixer. The main studio was then occupied with longterm bookings by R&B acts Bone Thugs-N-Harmony and 2 Live Crew between 1997 and 1990.

### CHANGES COME, IDEAS FOLLOW

In the meantime, Miami's studio base had expanded, with Crescent Moon, South Beach Studios, Circle House (owned by former client Inner Circle), and other facilities coming online in the '90s.

"We built the second room because we could't yet into our own main room," says Howie Albert. "Meanwhile, a lot of artists and labels were building their own studios here. We realized that there weren't a lot of equipment and a tracking room, and the effy was building towards becoming a music recording destination again during the period."

We yethe late '90s, the group had grown to five. Emerman and the Alberts recordied after the hydrers and MCI founder Jeep Harned helped Emerman recover from life-threatening illnesses, and he came on board as a partnee. Engineer Richardson ran into the Alberts at a Criteria reunion party (be had started Criteria's mastering division); that meeting resulted in his joining forces with them again and sparked the beginnings of a strategy to expand the studio.

The plan calls for a refurbished Solid State Logic (SSL) G4 - console to be moved into a renovated Studio A, which will share its tracking area and isolation booth with a new studio underconstruction that will be fitted with Richardson's extensive Pro Tools rig. The existing second studio will get a Sony/MCI console that the Alberts feel is charmed, since it has never required significant service in the 13 years it's been in constant use.

That phase of the expansion, costing close to \$1 million, is expected to be completed by July. Architectural plans have already been drawn up for a second phase that includes walling in a coartyard and building an extension in the parking lot for new tracking areas, though no timetable is set.

A separate, Sonic Solutions-based mastering business owned by engineer Frank Cesarano, who originally wired the entire facility, will also remain in place.

What the first phase gives the partners—and Miami—is a complement to the way the eity's studio base has evolved, as Miami has taken the lead in U.S. music recording thanks to a slew of Latino Grammy winners and the acquisition and reinviguration of Criteria by the New York-based Hit Factory last year. "We have an SSL and we have Pro Tools, so we have the technology that can accommodate clients coming from either direction," explains Alaimo. "Plus, we have tracking space. It's the best of both worlds."

The five agree they are building a needed adjunct to the fast-rising new middle class of studio facilities cropping up In South Florida, which are based largely on Pro Tools and compact tracking spaces, a niche for which the group's particular talents are wellsuited.

"We know how to make that kind of studie work—we've done it for years," says Ron Albert. And while they will be able to offer some exotic amenities to cifents, such as access to deep-sear fishing (the Alberts and Alaimo run a charter boat operation out of Aventure in northern Dade Commy, they know that the for of some grave that Mainm's new generation of young turks with Pro Tools can't supply.

Some quick math determines that the average of their collective ages is 57; Ron Albert, at 48, is the youngest, and Emerman is the group elder at 75.

Col. Harlan Sanders may have started his Kentucky Fried Chicken business at age 65, but can you do that in the studio business? Repties Ron Albert, "I don't care how much money you have—you can't buy that kind of experience."

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# Dear Clive, Many Congratulations

"I Know Nothing Stays The Same, But If You're Willing To Play The Game..."

Much Love Carly Simon







Dear Clive, You are the best... and you always will be.

Love & Songs, Diane





# A Quarter Century Of Arista



From top left, clockwise: Whitney Houston, Eurythmics with Clive Davis, Carlos Santana, Kenny G, Sean "Puffy" Combs, Sarah McLachlan

## BY JEFF SILBERMAN

As Clive Davis stood next to Carlos Santana on the stage of the Shrine Auditorium in Los Angeles last February at the Grammy Awards, basking in the glow of a near sweep of the major honors, it seemed like the defining moment, the crowning achievement, of Davis' unparalleled career as founder, president and driving force behind Arista Records. You'd be tempted to think he had reached a career pinnacle that would be the stuff of a Hollywood movie.

There's just one slight problem with that. In a Hollywood movie, the hero overcomes some sort of failure or crisis. From day one of Arista Records, 25 years ago, Davis and his staff have tasted almost nothing but success. To be specific, unprecedented success. Consider:

 In its last full fiscal year, Arista generated domestic sales in excess of \$425 million. It was the fifth consecutive year that Arista had surpassed its own all-time sales record of the previous year. This year, it has already topped that figure in just nine months and will generate domestic label sales of over 55 million units.

With Carlos Santana's album now well past 12 million in sales, on top of platinum-plus efforts from Whitney Houston,
 Combined on page 52





## THE BILLBOARD INTERVIEW

## BY DON JEFFREY

Arista president Clive Davis is a native of Brooklyn who attended New York University and Harvard Law School, After his studies, he joined the Rosenman Colin law firm and then Columbia Records as a staff attorney in 1960. In 1966, he became VP/GM of CBS Records and in 1967 president of the company. In 1975, he and Columbia Pictures Industries founded Arista Records, which was acquired by BMG Entertainment in 1979. Davis has been honored by Amfar, The City Of Hope, the American Cinema Foundation and is the only person to be honored twice by the T.J. Martell Foundation, among other organizations, for his creative and humanitarian efforts. A resident of Manhattan, he has four children. Davis was interviewed last month in his office on West 57th Street in New York.

## You began in the business as an attorney for Columbia in 1960. Had it been your intention to be in the music industry?

No. It was all fate. There was to be an opening that was to be filled from the Roeman Colin law firm. It was an unusual opportunity for someone three years into practice. I was given an opportunity to join the legal department of Columbia Records and then be chief attorney within a year. This happened out of the blue. It was nothing that was thought of, nothing planned. It was just an unusual opportunity that, when Harvey Schein, who had come from the Roseman firm as well and was to make his mark in the international sector for many years at Columbia Records, offered me that job. So I had no grand design. I just took it because it seemed like a strong career opportunity, and I had no idea where it was going to lead me.

## You're credited with having some of the best ears in the business, yet your bio says you have no formal music training. How do you account for that?

Life provides certain opportunities. This was the big one that was provided to me. I discovered I had this natural gift totally by accident. I didn't discover it until I had just taken over as head of Columbia. I had a job to do. Most *Communed negge* 76



Congratulations Clive **On 25 Years** Of **Creating Music** And History





#### SIMPLY THE REST Continued from base 42

Kenny G. Monica, Deborah Cox, Next, LFO and the hits from associated labels LaFace and Bad Boy-TLC and Puff Daddy, among others-it's the hottest year Arista has ever had in sales and profits.

· Remarkably, Arista releases in the neighborhood of around 30 releases each year, far fewer than the major labels. Yet it consistently leads the industry on an annual basis, with the highest-percentage success ratio of record releases to both chart hits and RIAA gold and platinum certifications. There were 69 gold, platinum and multiplatinum album and single certification by the RIAA during the last fiscal year alone

· All told, since landing its first gold record in January of 1975, Arista's corporate offices must look like a veritable Fort Knox by now, with 725 gold, platinum and multiplatinum records gracing its walls.

Ithough its success is comparable to the largest corporate record conglomerates, Arista Records is, and has always been, basically a boutique company run, eed, driven by one man's vision, impeccable music tastes and attention to detail: Clive Davis. Entering the music business 40 years ago as a staff attorney for Columbia Records, with no formal musical training, he rose the the presidency of the label in just six years: on his watch, he either personally signed or was responsible for signing Janis Joplin, Santana, Chicago, Blood, Sweat & Tears, Laura Nyro, Billy Ioel, Bruce Springsteen, and Earth, Wind & Fire, to name just a few

### A "MIRACLE" AND "MANDY

At the end of 1974, Davis and Columbia Pictures launched Arista Records, a company Davis named after his highschool honor society; it's from the Greek "aristos," mean-ing "the best." In addition to a cash capitalization of \$10 million. Davis was given the rights to the entire Bell Music catalog of Columbia Pictures, plus the right to take any artist from the Bell roster.

The first Arista release came from one of the handful of The tirst Arista release came from one of the handful of artists Davis took from Bell: a singer/piantist by the name of Barry Manilow. The single, "Mandy," reached No. 1 and was certified gold on January 31, 1975 and was nominated for a Grammy Award. The albam went gold, then platinum, thanks to a second hit single, "11's A Mirack". Tater that year, Davis reissued Manilow' § 1972 debut album with a year, Davis reissued Manilow's 1972 debut album with a new version of "Could It Be Magic," and that album went platinum. Manilow also scored anther No. 1 gold single, in 1976 with "I Write The Songs," which earned songwriter Bruce Johnston a Best Song Of The Year Grammy.

## PATTI AND MELISSA

Arista's first year in business also saw the platinum break-





Carly Sumon

through of a relatively unknown artist Davis chose from the Bell roster, Melissa Manchester, Her first big hit was "Midnight Blue." Yet Davis made sure that Arista wasn't a label that lived or died by hit singles. In 1975, he signed New York rock poet Patti Smith, whose debut album, "Horses," is considered one of the landmark recordings of the thenburgeoning punk movement. Also signed to Arista were Gil Scott-Heron, Southern rockers The Outlaws and Raspherries singer Eric Carmen, who scored a hit with "All By Arista was also the home of the Bay City Rollers. Myself whose teen appeal resulted in the No. 1 hit "Saturday Night" and five consecutive gold albums. On the sound-track front, Arista secured the rights to "Funny Lady," Barbra Streisand's sequel to "Funny Girl,

For the rest of the '70s, Davis strengthened Arista with a wide array of talent, from the critically enamored to the most mainstream-friendly, and achieved significant sales success with both. Start with Velvet Underground founder Lou Reed in 1976, then add British folk/pop artist Al Stew-art (who broke big with "Year Of The Cat"). The Alan Parsons project, the legendary Kinks, Ray Parker, Ir. (six gold albums in seven years, including the massive hit single, "Ghostbusters), the Grateful Dead and Dionne Warwick (whose debut album produced the now standard "I'll Never Love This Way Again"), legendary punk artist 1ggy Pop-Graham Parker and The Rumour and Angela Bofill. And Arista's '70s hit list would not be complete without mentioning Barry Manilow's Grammy-winning smash, "Copacabana (At The Cona)

## THE '80S: THE SINGERS & THE SONGS

Arista started olf the '80s with a bang, as Davis signed soul legend Aretha Franklin and Australia's Air Supply. One year later. Franklin won her first Grammy in seven years with her version of Sam & Dave's "Hold On, I'm Comin'," then scored a major hit with "lump To It." while Air Supply began a six-year string of annual platinum albums. On op of more hits from Ray Parker, the Kinks, Barry Manilow, Dionne Warwick and The Alan Parsons Pro Arista tapped into the New Wave explosion with A Flock Of Seagulls' top-10 hit, "I Ran," and Haircut 100's "Love Plus One." In 1983, jazz artist Dave Grusin snared a Gram-wy for his Dream Band's "Summer Sketches." A year later. Jermaine Jackson, Whodini, Billy Ocean and the Thompson Twins became household names, and a young saxophonist named Kenny G was building a foundation for massive success

### SEVEN CONSECUTIVE NO. I'S

The high point of the '80s for Arista Records has to be the signing of a young, new artist: Whitney Houston. Her 1985 debut album spent 14 weeks at No. 1, 162 weeks on the chart and sold more than 12 million records in America alone. Icing on the cake was provided by four consecutive No. 1 singles, including the Grammy-winning "Saving All My Love For You."

To say the least, that wasn't the only high spot for Arista in the second half of the decade. Aretha Franklin enjoyed her first platinum album in 13 years with "Who's Zoomin" Who," featuring three hit singles, and Dionne Warwick's "Friends" album contained the massive "That's What Friends Are For." Carly Simon signed on in 1987 and scored Friends Are For. Carry sumon signed on in 1807 and scored platinum with "Coming Round Again." Exposé accumu-tated the most top-10 pop hits of any girl group since the Supremes, with four hits from the double-platinum "Expo-" Taylor Dayne earned no less than nine top-10 hits and a double-platinum debut album to boot.

Houston returned in '87 with "Whitney" and four No. 1 singles, giving her a total of seven consecutive chart-toppers (a record in the modern-rock era). What sophomore inx? Her album spent 11 weeks at No. 1, 85 weeks on the charts and sold more than 9 million copies to date. Foreshadowing, anyone? The Grateful Dead were rock

legends but had never had a top-10 hit in their entire 30-vear career—until Davis broke "A Touch Of Grev" in 1987. It would not be the last time that Davis would resurrect the career of an act once thought to be past its prime.

Three other events of note occurred in 1989 that would have a major impact in the '90s: Davis signed the Eurythmics, Lisa Stansfield and Canadian singer/songwriter S McLachlan to Arista. He also pacted producers L.A, Reid Continued on page 54

## BUARTER CENTURY OF ACHIEVEMENTS

#### MAY 1974

Clive Davis becomas a consultant to Columbia Pictures Industries' music operation, which includes Ball Records and its subsidiaries, soon to be renamed Arista Records.

#### JAN. 18, 1975

Barry Manilow's "Mandy" reaches No.1 on Billboard's Hot 100. bacoming the label's first chart-topper.

DEC. 16. 1975 Arista's first rock No. 1 single, the Bay City Rollers' "Saturday Night." is certified hion

N. 17, 1978 Barry Manilow's "I Write The Songs" reaches No. 1. FFR 18 1877

'I Write the Songs' wins the Grammy for Song of the Year.

> JUNE 24, 1977 Melissa Manchester's "Melissa" album is cartified gold.

> > JULY 23, 1877 Barry Manilow returns to No. 1 with "Looks Like We Made It.

FEB. 23. 1978 The Best Instrumantal Arrangement Grammy goes to "Nadia's Theme [The Young And Restless)" arrangers Harry Betts, Perry Botkin Jr. & Barry Da Vorzon.

FEB. 15, 1879 A Best Pop Vocal Perfor-

mance Grammy goes to Barry Manilow for "Copacabana (At The Copa).

FEB. 15, 1979 Jim Henson's "The Muppet Show' scores a Grammy for Best Recording for Children.

FEB. 15. 1978 John Williams picks up two Grammys for Best Instrumen-tal Composition and Best Original Score for "Close Encounters Of Tha Third Kind." OCT 20 1979 "I Never Love This Way Again returns Dionne Warwick to the Top 5 for the first time in a dacade.

> FEB. 27. 1590 Dionna Warwick picks up her second and third Grammys for "I'll Never Love This Way Again" (Best Pop Vocal Performance) and track "Deja Vu" (Bast R&B Vocal Parformance).

MARCH 11. 1980 Dionna Warwick's "Dionne" is certified platinum, bacoming tha

Continued on page 54

A BILLBOARD SALUTE







#### SIMPLY THE REST Continued from page 52

and BabyFree to form Arista-distributed LaFace Records and created a Nashville division whose first artist release, Alan lackson's "Here In The Real World," would go platinum a year later.

## THE '90S' BRANCHING OUT

It didn't take long for the new labels to make a major impact. Arista Nashville kicked up its heels in '91 with the platinum-plus success of Pam Tillis (with four consecutive op-10 hits), Diamond Rio (five consecutive top-10 hits), Alan Jackson (four No. 1 hits), Brooks & Dunn (four consecutive No.1 hits) and Steve Wariner (three consecutive top-10 hits).

A year later, LaFace Records hlew up, the fuse provided by TLC, with a 4-million sales debut album, and Toni Brax-ton, who parlayed two tracks on the hit "Boomerang" soundtrack to a debut album that would go on to sell over 8 million copies and earn her a Best New Artist Grammy,

Meanwhile, back at Arista, two albums entered the charts on the same date, Dec. 5, 1992, and stayed there for up to four years. Whitney Houston fueled "The Bodyguard" soundtrack to a 20-week stint at No. 1 and 16 million in soundtrack to a 20-week stint at No. 1 and 1b million in sales. Her version of T Will Always Love You" spent 14 weeks at No. 1, sold 4 million copies on its own and earned Houston two Grammys, including Record Of The Year." Kenny G's "Breathless" album" spent 199 weeks on the chart, including 11 weeks at No. 2 behind, who eke, Whitney Houston, and sold more than 12 million copies.

#### DOUBLE-PLATINUM DUMMIES

Other breakthroughs: Annie Lennox's first post-Eurythmics solo album went double-platinum: Swedish pop guartet Ace Of Base enjoyed three platinum hits and debut quartet Ace OI Base enjoyed three platnum hits and debut ablum sales of 9 million; Crash Test Dumnies went double-platinum, Sarah McLachlan did 3 million with "Fumbling Towards Ecstacy" and Kenny G's follow-up to "Breathless," entitled "Miracles," did 8 million.

See what I mean about all peaks and no valleys? By the second half of the '90s, it seemed that Arista and all of its associated labels could do no wrong. Sean "Puffy" Combs Bad Boy enterprise took off with Craig Mack, Total, Notorious B.I.G. ("No Way Out" did 6 million). Mase (triple-platinum "Harlem World") Faith Evans, and the Tony Rich Project. Puffy would become his own phenomenon later in the decade, beginning with the six-times-platinum album, Way Out At one point, Puffy and B.1.G. topped the Pop

and R&B charts for 28 weeks spanning 1987 and '88. LaFace kept rolling with OutKast, Usher and a second TLC album, 'CrazySexyCool," that would go 11-times platinum. Toni Braxton's second album s canned over 7 million times. Dallas Austin's Rowdy label introduced 14-yearold Monica to the world, whose first two singles hit No. I. Arista Nashville cashed in with new releases by Alan Jackson, Brooks & Dunn and Blackhawk.



Whitney Houston

Arista kept itself busy with the 7-million-selling "Waiting To Exhale "soundtrack and triple-platinum "The Preacher's Wife" soundtrack, "Kenny G's Greatest Hits" spent 37 weeks atop the Jazz charts in 1998. Sarah McLachlan not only sold 6 million records of "Surfacing," but she created the immensely popular Lilith Fair summer tours and basically fueled the female singer/songwriter phenomenon which was largely responsible for the success of the modern-adult radio format.

## arista on tu Anniversary Benefit Show To Air On NBC

Some of the music industry's biggest stars came out to Los Angeles' famed Shrine Auditorium last month to celebrate Arista's anniversary with a benefit con-cert bitled 25 Years Of No. 1 Hits. On hand at the cert billed 25 Years Dr No. 1 Hits. Un hend at the event were such Arista scts as Cerlos Santana, Whitney Houston, Santh McLachlan, Brooks & Dunn, Deboreh Cox, Aretha Franklin, Kanny G, Alan Jackson, Annie Lennox, LFO, Barry Manilow, Monica, Next, Pulf Daddy, Patti Smith and Westlife. The show, which raised money and awareness for non-profit charities tha T.J. Martell Foundation, amFAR and City Of Hope, is scheduled for a two-hour primetime broadcast this weak [15] on NBC

## CHIEVEMENTS

Continued from page 52

biggest-selling album of har carear.

#### JULY 28, 1881

Air Supply becomes the first of only three Australian bands to reach No. 1. with "The One That You Love.

FEB. 24, 1982

Aretha Franklin collects her first Arista Grammy-Bast R&B Vocal Performanca-for tha track "Hold On, I'm Comin

JUNE 12, 1982 Air Supply's "Even the Nights Are Better bacomes the group's se anth consecutive top-5 hit

Ar SUCP

FEB. 23, 1883

Melissa Manchester picks up a Grammy for Best Pop Vocal Perfor-mance on "You Should Hear How She Talks About You.

> CCB 83 1883 A Flock Of Seaguils collacts a Grammy for Best Rock Instrumental Performance for its track "D.N.A."

> > AN. 16, 1994 Darvi Hall & John Oates pick up an American Music Award as Favorite Pon/Rock Band.

RIL 11, 1884 "Ghostbusters" becomes Ray Parker Jr.'s first No. 1 hit.

## NOV. 3, 1884

Billy Ocean's "Caribbean Queen (No More Love On Tha Run)," his first U.S. chart entry since 1976, reaches No. 1. The song subsequently earns him a Grammy for Best R&B Vocal Perfor-

manca

JAN. 28, 1988 Daryl Hall & John Oates pick up a third American Music Award as Favorite Pop/Rock Band

FEB. 26. 1985 Ray Parkar, Jr wins a Grammy for his instrumental version of "Ghostbusters

#### PLATINUM PARTY LIKE IT'S '99

Which brings us to 1999: Whitney Houston's "My Love Is Your Love her first non-soundtrack studio album in eight years, while released in '98, grows to multi-platinum status thanks to "Heartbreak Hotel" and the Grammywinning "It's Not Right, But It's Okay." TLC comes out with "Fanmail," with two No. 1's ingles and two Grammys for "No Scrubs." Sarah McLachlan's first live album, "Mirboasts the top-10 "1 Will Remember You." Kenny rorball. G and Naughty By Nature also score. And Davis brings The Artist back into the mainstream.

## "SUPERNATURAL" ACCOMPLISHMENT

Of course, the biggest story of the entire music industry in 1999 was the resurgence of Carlos Santana. Originally signed by Davis to Columbia 30 years ago, Davis reclaimed the legendary Rock And Roll Hall Of Fame guitarist to Arista and teamed him up with contemporaries such as Eric Clapton, Lauryn Hill, Dave Matthews, Everlast and Wyclef Ican. Santana's collaboration with Matchbox Twenty singer Rob Thomas on "Smooth" not only became a No. I smash but it earned them Record of The Year, Song Of The Year and Pop Collaboration Grammys. In all. Santana's "Supernatural" was showered with nine Grammys, including Album Of The Year and Rock Album Of The Year. Album sales? More than 12 million and still counti

So what is the secret to Clive Davis and Arista Records' 25 years of non-stop stellar success? According to other Arista executives, it all starts at the top. "Clive Davis is a very focused and driven person who's intimately involved with every project," states Tom Corson, senior VP, worldwide, I've seen the magnitude of his stamina, his ability to outlast anybody on workload, be they 16 or 65. He works as hard as anybody I ever worked with.

"Clive has been, and continues to be, an amazing executive, and a music man to a degree that we'll never see the likes of him again," adds senior VP of creative services Ken Levy, who has worked alongside Davis for 16 years. constantly amazed by his work ethic and his passion for the artists. Talk about people going the extra mile, he goes 50. He'll never give up on a project until the very end. It's very inspiring to work with someone who stills get into music and gets excited by it to this very day. From the day I started to now, his passion is very infectious and makes us all contribute that much more to the success of this company

For his part, Davis downplays his intense attention to detail, especially on the creative side. He sees himself as simply a ausic man who helps bring the artists' creativity to the fore 'I've never (exerted) my own input on artists, beginning with Bruce Springsteen on Columbia, Patti Smith at Arista and with so many artists, including Sarah McLachlan and Annie Lennox," he said in an interview in Billboard sister publication Airplay Monitor. "The only time 1 get involved is when artists don't write their music. That's the old meaning of A&R: to find repertoire for artists who don't write." And, as an old song goes, no one does it better.

### FEB. 28, 1985

Billy Ocean picks up a Grammy for Best R&B Vocal, Male, for "Caribbean Queen

#### MADCH 30 1989

The best-salling dabut album of all time, Whitney Houston's "Whitney," makes its Billboard chart debut

## MAY 11, 1885

Whitney Houston debuts on the Hot 100 with har first Arista singla, "You Giva Good I ove

### OCT 26. 1985

"Saving All My Love" takes Whitney Houston on her maiden vovage to the No. 1 single spot.

JAN. 18, 1986 Dionna Warwick and Friends

Continued on page 104

# Sean "Puffy" Combs <sub>and</sub> The Bad Boy Family

## Congratulate

# Clive Davis and Arista Records On 25 Years of Record-Breaking Success

We, And Countless Others, Heve Been Elevated By Your Dedication In Your, Ongoing Support Of Artists.

For Decades, We Have Been Inspired By Your Passion for Music and Milestone Achievements.

We Are All Motivated By Your Perseverance, Accomplishments and Are Guided By Your Example.

We Set And Measure Our Standards By Your Legacy of Professionalism And Your Dedication To Dreams.

Your Light Has Filled Our Skies With Boundless Stars.



Is Honored To Be On The

Clive Davis / Arista Records Team



www.badboyonline.com



### THE BILLBOARD INTERVIEW Continued from page 49

of the people at the company were trained in a different kind of music. I found I was thrust into the creative arena and had to make decisions, and I was either going to do it or not do it. The buck was going to stop with me. So, luck entered and I was very fortunate that I found myself at the Monterey Pop Festival with brand new talent such as Janis oplin, Big Brother And The Holding Company and the Electric Flag. 1 just realized that that was the time when I had, in effect, to make my mark one way or another. I felt in my bones that this was a unique and a very special hap-pening. If it had not been such a climactic event, it would not have been such a life-affecting moment.

#### What was the moment during Monterey when you realized that this was unique?

It was while Janis was singing. The more she belted and vibrated, the more I was physically affected to the core ... to the soul. The course of rock music was forever changed at that festival, and I was there. I was deeply affected by it. I knew that rock music, contemporary music, the face of it, was going to change. It was also an incredibly impactful time affecting society. This was held in Monterey, Calif.; it was right to the south of Haight-Ashbury. You were being hit and stunned by the tremendous impact of a social revolu-tion, as well as a musical revolution. It forever changed my life.

#### You left Columbia and started Arista. Was it your intention to do something different with this label?

It was never [my intention] to do anything different, because what had happened at Columbia was one great dream alter another in every area. Whether it was the fusion of rock and jazz coming out of Miles Davis and Blood Sweat And Tears and Chicago and Weather Report and Mahav-



Carles Santane

ishnu Orchestra and Herbie Hancock and The Headhunters, leading to Earth, Wind And Fire. Whether it was Billy Joel, Carlos Santana, Aerosmith or Springsteen, it was one fire after another. Or whether it was moving into R&B with Philadelphia International Records with Gamble and Huff-it was all these fronts.

I just wanted to do more of the same for Arista. I wanted to sign special, unique talents that could be headliners, self-contained rock artists. So, when I started Arista, I just followed that pattern, and in rock came Patti Smith and The Outlaws and the Kinks and the Grateful Dead and Al Stewart, among others. I wanted to keep in the forefront of pro-gressive music, and so I started GRP Records with Dave Grusin and Larry Rosen, which led to Tom Browne and "Funkin For Jamaica" and Angela Bofill. R&B music that

had come out of the joint venture with Gamble and Huff-Teddy Pendergrass, the O'Jays, "Me And Mrs. Jones" and Billy Paul. So at Arista 1 signed Ray Parker Jr. and the first rapper-Gil Scott Heron-then I turned to Dionne Warwick and Aretha Franklin. So the roots of Arista were, from the very beginning, heavily into rock, progressive rock and R&B. I was just going to continue the Columbia tradition. It was working. But I added one major new thing.

## What was that?

The one thing I had never really done at Columbia was directly work with professional songwriters to provide artists who don't write, or artists who do write but are open to outside material, with the all-important hit song. The idea was to go back to the basics of what A&R is, which is artists and repertoire, which reached its zenith years ago with Mitch Miller at Columbia well before me: to find great songs of the day and match them with the Frank Sinatras, the Johnny Mathises, the Barbra Streisands of the world. Our first record at Arista was "Mandy," and that matched song to artist as a prime example of the [traditional] A&R approach. So this was an area that I had never really done before, which was to use my ears not only to sense trends and to look for unique rock artists but go back to A&R, to what Jerry Wexler and perhaps only a few people in the indus-try had done, to add to the arsenal of what a record-company creative entrepreneur should do. And that really has served me in very good stead over the years in developing artists, and ultimately with Whitney Houston reaching the apex of our creative partnership.

### How do you start collaborating with artists on their albums

It really came from the beginning. I started doing it with Barry Manilow—who wrote a number of hits for himself. but he would give me two spots on each album, and so I Continued on page 58



Congratulations, Clive! You have made music history with 25 years of excellence-Many people have bonefited from your vision and connection; your vision and connection; musicians, record companies, radio musicians, record companies, radio unisicians, he listening audience-four ideas have heart and give as wings. With Love and Oneness.





### THE BILLBOARD INTERVIEW Continued from base 56

would find "Weekend In New England" or "I Made It Through The Rain" or "Looks Like We Made It" or Mandy " or "Trying To Get The Feeling Again" or "1 Write The Songs" to supplement his writing. And the same with Melissa Manchester: she could write "Come In From The

Rain" and "Midnight Blue," but 1 would find "Don't Cry Out Loud" and "You Should Hear How She Talks About You." This tradition continued with Air Supply to give us platinum or quintuple-platinum albums

1 started building important publisher relationships and writer relationships. I had more songs than my quota of two Manilow songs, so it encouraged me to sign Dionne Warwick. A song that I would have normally given to Barry was "I'll Never Love This Way Again," and it rebroke her career. In fact, Barry produced it. So, Dionne won two Grammy's with that and "Déjà Vu, and we relaunched another great career. That was what attracted Aretha Franklin, who called me and said she was looking for a creative partner, still coming in at the rate of 500,000 albums worldwide a week, so who knows where the end of this will be. It's really an all-timer.

## How did you form Arista Nashville?

1 felt—having come out of my Columbia experience with Johnny Cash, Tammy Wynette and George Jones and their big hit records-1 knew Nashville. I had gone down there

every year, participated with Billy Sherrill in some very big years-plus Ray Price and Marty Robbins and Lynn Anderson, and I knew you just don't go do that as a token For me, it wasn't just "Oh, we'll open up a company and be in Nashville." You've got to be ready for Nashville. So, for me, the first agenda was to establish at Arista Contemporary the roots of rock and pop and urban and then, when 1 felt hat we had momentum, we had depth, we had artists with longevity-you know, not just one or two but a substantial number-then I was ready to turn my attention to Arista Nashville.

It was about 11 or 12 years ago. The timing was right. I knew that things had become tough for the white pop artists. So, Where did write pop article. So write to the gratest songs go' Nashville has been traditional in appreciating great songs at its core i, just feit that the timing would be right, and so, in the same way that we had a No. 1 record with the first record

on Arista, with "Mandy," the same thing happened really with Alan Jackson. He was the first artist we signed. Tim Dubois found him and arranged for me to meet Alan Jackson to sell him on this new company. After that, I have to say that Tim and Mike Dungan built Arista Nashville in a way that fulfilled every expectation of what I wanted it to be. My wish was that it be a home of singular, distinctive artists who would also have long-lasting careers. Obviously, with Alan Jackson and Brooks & Dunn and Diamond Rio and Pam Tillis we have distinctive long-lasting artists, and now

there's great new blood with Brad Pais-ley, Phil Vassar and BR549. I'm very proud of what they've done.

## You've had some successful joint ventures at Arista. How did you go into business with L.A. Reid and Kenny "Babyface" Edmonds? What I had been doing for Whitney

Aretha and Dionne was very valuable over the years, but about 11 years ago I sensed R&B was changing and that it was becoming difficult to just go to professional songwriters and do traditional mainstream R&B. The important new forces were the self-contained writer-producer teams. You couldn't any longer just go to publishers. So, the first ones I went to were L.A. and Babyface, to produce three or four cuts for Whitney's "I'm Your Baby Tonight" album. The "I'm Your Baby Tonight" single was to become the first No. 1 pop hit that L.A. and Babyface ever had They had, at that time, about 19 No. I R&B records; and they had never had a No. I pop hit. So that is how the relationship began.

Having spent time with them in that

relationship, they said they wanted to start a new company by themselves and they would like to do it with me. I did feel that they were doing work that supplemented what I was doing. It was very exciting, and it was very reminiscent of what I had done with Kenny Gamble and Leon Huff at Columbia. They had said to me, "You know, you sell a lot of albums. You've had enormous success in the album field and in the pop mainstream field. We want to marry what we do with what you do, with Philadelphia International as the role model." I felt that L.A. and Babyface could very well Continued on page 60

## Dallas Austin:

Clive is a phenomenon, Every record, producer has part of Clive in them.

## Burt Bacharach:

Clive, you are a phenomenal guy. You've done a super job. We're ell proud of you.

## Tony Bennett:

Clive, you have phenomenally effected the music business. Thank you.

## Sean "Puffy" Combs:

Clive has been more than just a mentor, a business partner, someone I espire to be like. He'e been e friend in good times and bed times. I love him as a person and as a man. You're a godfather, a brother and an uncle all rolled into one. If it, resn't for you, I wouldn't be where I ern.

## Deborah Cox:

Clive has been an incredible end instrumental part of my career. 25,000 thank-yous for the opportunities you have blessed me with. Continue kicking butt. You inepine e lot of people.

## Kenny G .:

Clive has been instrumental (no pun intended) in the success that I've had. He took a personal interest in me and ny career from the beginning and literally hand-wrote hundreda of notes to redio progremmere ell over the country, encouraging them to play my instrumental music on stational that had never done so before. His reputation, tanacity and passion single-handedly opened doors for me that had never before been opened for an instrumentalist

## Whitney Houston:

I was 19 and scheduled to go on "The Merv Griffin Show" end sing this song celled "Home" from the play "The Wiz." I remember standing in the wings and Cive talking to Merv about this woman who had the soul and guts of Aretha Franklin and the clarity and phrasing of Lana Home, and I thought, "Who is he talking ebout-is it me?" I turned to my mother who was with me and Mommy said, "Yes, it's you, little girl."

Clive, we've come a long wey since that song, it's been 15, 16 years now. This song brings back so many memories loving memories that I will never forget you for. You have been my confidant and my father in this industry. You have guided me through things that I probably would not have known-if it were not for you. Congratulations on [Arista'e] 25th anniversary!

## Don lenner:

It's extremely difficult to sum up in only a few words the role Clive Davis has played in my life. I learned and absorbed so much from him in the years that we worked together, and he nurtured my own instinct as to what it takes to be a successful music executive. That is, if you do what's best for the ertist, you're doing what's best for your company. Clive hes earned the loyelty of so many of music's most important and successful ertists because he is their edvocate, with en unwevening passion for music. He is first and foremost a fan end is not efraid to gush with praise when ha believes en artist's work is great. At the eeme time, he hae the courage to tell an artist when his or her work is not so great. That type of honesty is an all-too-rare commodity in the music business, but it's en asset that has been validated by Clive's four dacades of unpenalisled succass. It's a great source of pride for me that I worked side-by-side with Clive Davis and was a member of his team for nearly a decade. I offer to Clive and everyone at Arista my most haertfelt conoratulatione on the occasion of Arista's 25th anniversary.



Whitney Houston

and produced by Lauryn Hill, she came roaring back with

tough business. But it is a beacon of light and a real artists that you can have a long career and come back and soar. Santana is a phenomenal example of this. It's really historic. You see what's happening. We're just about 12 mil-lion certified in America, and we're going to be 6 million abroad next week, so we'll be 18 million worldwide and it's



Davis with Kenny G and, from left, Hollywood mayor Johnny Grant, Surar Ray Leonard and Harry Hamlin

along the lines of what she had been doing with Jerry Wexler during her landmark career. And, of course, I was dving to do that. So the genesis of this first came out of Barry and then Dionne and then Aretha. By the time Whitney came about, there was a track record with two women who had been a part of her life, namely Dionne Warwickwho's her first cousin-and Aretha, who was the lead singer of her mother's group the Sweet Inspirations, and so, by the time it came to Whitney, I had key members of her camp endorsing me to play a creative role in her life

#### What were the challenges you faced early on at Arista?

They were the challenges for any new company: to do it more than once, to keep doing it and discovering headliners and discovering artists who would be around for years. When you really think back on all the artists, when you look at our 25th anniversary right now, we're still working with Aretha, Barry is still recording with us, the Grateful Dead signed with us in 78 and, until Jerry's death, were such a vital part of our history. And Patti Smith. our first rock artist, is still with us. It's really about finding long-lasting artists who will have enduring, important careers. These were not transient, one-hit records. It was really discovering and nurturing careers and, indeed, that's what we've done. We've had very lengthy relationships with these artists, including Carly Simon and Annie Lennox and the Eurythmics. That's so gratifying when it's like that.

## You said at the Grammys that Santana was an inspiration to younger artists because his suc-cess shows you can have a long career in music. Can you expand on that?

I think it's an inspiration to all artists, young and established, in a very major way. When Aretha hit with "A Rose Is Still A Rose," written

## this No. 1 record that also inspired everybody. It just shows that, if your unique talent is there and you have great music, you can have incredibly long careers. It's not typical. It's a resounding call and inspiration to young and established



Which in the music industry means it's time to tell everyone you're 18 and join a boy band.

Congratulations to Clive Davis and Arista Records for 25 years of staying true to yourself and the incredible music of your artists.





able funds. Then we were asked to come in for GMHC in 1990. A concert to raise money for GMHC had fallen apart, and we took it over for our 15th anniversary; plus, we've always been very active on behalf of the T.I. Martell Foundation. From the beginning, we've housed the Martell Foun-dation at Arista; they've had their offices here. We've always wanted to be very active and supportive. We've been there for The City Of Hope and at different times for various

other very worthwhile causes, whether it's the Rainforest in connection with the Grateful Dead or the "Red Hot & Blue record, we've been involved in causes that need vigilance and help

## It seems that it has been your strategy to keep Arista's roster relatively lean. Why is that?

You try to keep lean. You try to make every signing count. So I don't come with the philosophy of signing 10 and bragging about the breaking of one. You try to make each signing count, and you sign when you know it's special. Sn I'm very proud of our success ratio. When you put high standards for signing each artist up there, by definition the rnster comes tight.

Are there a number of acts that you expect or hope to sign in a

No, I never really do it that way. I could sign no one for six months and then four in a week. I really don't have quotas.

## You believe in the importance of marketing music. Is there a formula for marketing an act or an album? Does it all depend on the hit song?

A marketing plan must be tailor-made for the artist. For years, in the marketing of Sarah McLachlan we just built

> ed for her magic to be seen by audiences. Each time she performed, the audience doubled and then tripled, and the second album doubled the sales of the first album Ultimately, by the third album, we did have a hit. There are times with a pop artist when it does boil down to whether ynu have a hit or you don't. You can market from now until doomsday, but you better have a hit record: you're just not going to sell albums with a pop artist without a hit. In the rock area, there used to be many more opportunities to break artists out of touring. That's much more difficult now. Today, on the other hand, you do have MTV and VH-1 and BET and The Box to help you break artists that might not otherwise be broken from

marketing today is so important in the rap community, in the cutting-edge area.

We have not had a big hit single in the traditional sense with Angie Stone, but she's up to 600,000-700,000 albums So everything is really different, depending on the artist. The best thing is to stoke word-of-mouth; when you can do that, it's something special. It's helped us greatly on the Santana album to reach these milestone peaks.

How has the Internet changed the way you do business? From an awareness point of view, from a marketing point Continued on page 110

## 66

## Rodney Jerkins:

Clive Davis is a mentor of mine. I was trying for years to get into the industry. Clive was the first executive to point out my strengths and waaknessas. I went back to the drawing board. When I came to him the next time, he said, "Now ou've not it!" and the next thing I knew. I had a record out: The Boy is Mine." I have Clive to thank for that,

## Billy Joel:

Clive has initiated the start of what has been a wonderful career and a great life. He has my eternal gratitude.

## Elton John:

There's never bean a record man like you. There probably never will be again.

## Barry Manilou:

t has been the most emotional and inspiring experience of my life working with Clive, and I hope it goes on and on and

## Arif Mardin:

Clive is a dynamo, I'm so proud to have worked with him. I'll ways remember the great records we made together.

## Monica:

When I was 13 years old, Clive gave me the opportunity to become the woman I wanted to be and eccomplish the things I wanted to. He was never stingy with knowledge. He taught me a lot and halped me to experiance a lot.

## Next:

When we started out, we were raw. Clive put us in the kitchen, cooked us up and put us out in the industry. And, we've enid a int of records

## Carlos Santana:

I'm deeply grateful to Clive. He believed in our music and our mission and vision. But most of all, ha stuck out his neck for us. He believed we could touch all of the generations. I offer my haartfelt gratituda.

## Rob Thomas:

give Cive thanks for taking a chance on a young kid from the South and changing my life.

## Dionne Warwick:

I don't know what it is about him, but Clive Davis has the facility to turn tha executive hat around and become John Doe-capabla of hearing songs in a way nobody alsa haars them. Even if he doesn't acree with you he has the ability to bend and say "let's give it a try." I'm very proud to know him, and to be able to call him a friend. The industry, by and arge, is better for having Clive Davis in it.

### Sterie Wonder.

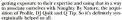
Twenty-five years of incredible music! I can only say that, in my life, there are only a few peopla I can say sinceraly have been consistently great in heart and spirit and in making sure artists get the very best. You are very close to the top of that list.

Quotes compiled by Debbie Galante Block

inherit the mantle of what Gamble and Huff had done with Philadelphia International for me at Columbia, So, rooted in that model, we formed LaFace Records.

## What's the appeal of the joint venture? You've done others, too, notably with Puffy Combs.

If someone can do something unique and special, especially if it's an area you're not as good in or not as versed in, ynu can learn from each other. At the time, L.A. and Babyface were really into blue-collar working-class music, R&B-oriented music. 1 had worked more extensively in the urban pop area. We felt that together we could learn and benefit from each other. Of course, Puffy brought in the street element of expertise, far more than any of us, either myself or L.A. or Bahylace had. So it was the same principle. When I met with Puffy, it was immediately endorsed by L.A. and Babylace, because it was lelt that there would be a synergistic benefit to us all. And there has been with the success of Bad Boy. I think Arista's been very helpful to Bad Boy with the main stream-pop breakthroughs of Big-gie and Mase, Puffy and 112. And we in turn have benefited from



## How did you find Puffy, or did he find you?

I didn't know of him. I don't know if he knew of me. Bert Padell, his then-husiness manager, was the one who set up

the meeting, and I just met him cold. When we met, he was just a young man of 21, who had been the artist development product manager and executive assistant to Andre Harrell at Uptown. I was very impressed by the meeting. We connected right away. His vision for Bad Boy and what would affect the next several years of cutting-edge music was vivid.

## How have you dealt with the political issues surrounding rap music and the pressure on record companics concerning it?

I've never really had to face issues that perhaps some other companies had to face, on whether they should put out an album where the material was so offensive that a decision had to be made as to whether they could release it. I think that those issues that arose-about the police or women-have not really come up in the kind of material that Outkast or Mase or Puffy [have done]. It just has not come up, so I've never really had to deal with it, other than languagecontent warnings, which is certainly in nrder

How did you become involved in humanitarian efforts, such as AIDS-research funding and the Martell Foundation?

We've been involved so long. The two prime events that occurred were, first, "That's What Friends Are For," where all the proceeds from that all-star record were contributed to the fight against AIDS. And, indeed, for the first two years of Amfar's existence the \$2.5 million to \$3 million we contributed was the sustaining force for AmFAR. In the beginning, that was the lion's share of their budget and expend-



With The Artist

slowly, by design. We never had a hit single. We just waitradio. Word-of-mouth street

# THE EAR THAT LAUNCHED A THOUSAND CAREERS

Clive - congratulations on 25 years of defining modern music

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Team Arista 2000

# Attentive Management Tends To An Artist-Centric Environment

nly at Arista Records can a cliche like "Let's do lunch" turn into a multi-platinum reality for a seemingly endless succession of albums. Yet it hap-Pens every week at a luncheon held by Arista Records president Clive Davis and ligh-level exec-utives that include senior VP, worldwide, Tum Corson, senior VP of creative services Ken Levy and senior VP sales. Iordan Katz

At the luncheons, Clive scrutinizes every single recurd we have that week," says Levy, who has been with the label for 16 years. "He asks if we're doing all we can do, if there's anything we're missing and what the next step should be. Every record is put under a microscope. "He makes a tremendous amount

of suggestions, sending us notes during the week," says Katz. "It's a constant attention to his artists that always pays off.

This constant attention has been provided by a parade of innovative and savvy executives, many who still attend those luncheons with Clive Davis and some who have gone off to spread Arista's successful mindset elsewhere. "A lot of it has to do with respect Levy says. "I've been



blessed to work with a lot of quality people who've come through these doors, such as Don lenner and Roy Lott. Clive has created and fostered an atmosphere of mutual respect, so when new people come to Arista, they respect what we've accomplished and we respect what they bring to the company

Corson, who has been with Arista for a little over six months, immediately picked up on team Arista's modus operandi. "The culture that exists here is a unique one, in the sense that Clive has created an artist-centric environment where each release is given tender loving care, from A&R to marketing," he says. "You can feel proud when you put that kind of attention to detail. Arista has a long tradition based on an artist-driven mentality. We take great care with every release and artist that comes out. With strong direction from Clive on down, we create an extremely focused strategy for every record that comes to the marketplace.

The teamwurk invulved in their effurts has produced a litany of hits. "As Clive would tell you, it all starts with the song," Corson says. "The A&R'ing and the collaborations on the record creates the magic in the songs. We have the ability to use our vision to take it beyond certain built-in audiences and formats. From a marketing standpoint, Clive's vision translates the artist's message to reach differ-Continued on page 102 Executive VP/GM Charles Goldstuck



BY JEFF SILBERMAN

harles Guldstuck had already spent a decade in the music business, starting with Warner-Chappell Music in 1989, then going to Capitol Records in 1993, when he joined Arista Records as executive VP/GM in early 1998. Yet he knew nost i mmediately that Arista did business in a considerably different way.

There were two primary distinctions," he says. "Firstly, Arista's roster was a more broad-based roster, covering a variety of genres," he says. "On top of Arista's mainstream successes, it had a country-music division in Nashville and two very successful joint ventures with LaFace and Bad Boy.

Arista also had a vibrant urban division itself, so this was a full-service, integrated label. Secondly, Arista, was virtually an independent company. Clive's entrepreneurial spirit results in his team treating this company as they would if it were their own business. There is an enormous sense of pride in how employees view Arista.

### ANNUAL TOP 30

Guldstuck cites Davis' unswerving attention to detail as the significant reason Arista has been so consistently successful for so long. "Arista and its jointventure labels all possess a very strong belief in only signing quality artists. he says. "We have a very small roster in comparison to the other major labels, even when you add in the ros-ters of LaFace and Bad Boy. Our release schedule over the last three years very rarely exceeded 30 releases a year

'It all starts at the top with Clive," Goldstuck continues. "Every single release, be it on Arista or an associated label, is important to him, and to every executive and employee here. We pay full attention to getting the most uut of every project. We make sure that no stone is left unturned in the process of an artist's development, and that is key. This has been Clive's philosophy, which has permeated this organi-zation for 25 years. That kind of consistent leadership creates an environment that's a key ingredient to long-term SUCCESS

This kind of non-stop artist support doesn't come cheaply, but it's a price Arista has been willing to pay-and a mindset that has paid off handsomely. "When you look at the process of artist development and launching costs in marketing and promotion at the highest level, there's not a label in this business that can take any of the the existing channels for granted," Goldstuck says. "Look at the sales environment. The cost of cooperative programs has virtually doubled in the past five years. It costs twice as much to get records well-positioned in front of the consumer. Video and other costs have also escalated. Labels have to find new ways to more effectively market and promote, or it'll be difficult to be efficient

"At Arista, we look at each project and determine the most effective album launch, and then how to continue working the project to stay in the game for a lengthy period of time," he adds.

#### FOCUS ON STRENGTHS

'Nurturing resources can work when you focus very carefully on the strengths of each project," Goldstuck contin-ues. "The Internet has become an important new avenue in

giving us the ability to cummunicate directly with consumers and have them experience music directly as opposed to exposure in the blanket fashion of TV and print advertising, radio and MTV. We've worked very hard to be more effective in this arena from a marketing standpoint. This allows us to reach consumers in a more cost-effective and direct way

The result of their efforts: "Arista has always been a very successful company; however sales have really exploded over the last two years," Goldstuck states. "This company is developing gold, platinum and multi-platinum sales rates that far surpass the typical standards. Our artist-develop-

ment process is very healthy and real-ly paid off in helping develop a powerful roster. There is Santana, who's heading toward 25 million in sales worldwide; Whitney Houston's 'My Love Is Your Love' is at 10 million worldwide: Sarah McLachlan has sold over 10 million albums in the last two years: and Kenny G has done 5 milion in the last two years.

"We've also broken a lot of new artists; Deborah Cox has gone plat-inum, Monica has sold doubleplatinum, both Next and LFO have reached platinum, and Angie Stone is heading there. That makes for a very strong roster of established stars and promising new artists.

## SANTANA: RADIO LISTENED

When asked to cite his favorite success stories of recent times. Goldstuck

immediately responds, "How can I not mention Carlos Santana? When Clive signed Carlos and executive-produced the album, we all thought it was spectacular and would be successful, but no one dreamed that it could do 20 million worldwide and counting. The magnitude of his success has been the most pleasant surprise

To be honest, radio didn't fully understand what we had here, either, but the more they played 'Smuoth' and the more reactive the single became, the barriers quickly fell down

## RECONNECTING WHITNEY

The other major success of late is Whitney Houston, who had to reclaim her unparalleled stature after a long lavoff. "This was Whitney's list studio album in almost eight years," Goldstuck says. "We weren't sure whu her audience was going to be. So Clive worked with Whitney and various ucers, very much in the manner of his work with Carlos. We felt it was a groundbreaking album, but we had to convince the consumer. It was a challenge to reconnect to her audience. 'Heartbreak Hotel' put Whitney back on the map in terms of her performing from a studio-album perspective as opposed to a soundtrack perspective. Now, 18 months later, the album is still scanning very strongly, and we're at 3 million in the U.S., on top of the 7 million internationally

Charles Goldstuck is one of a handful of key executives who have accelerated the phenumenal momentum of Arista records. The bottom line to this 25-year phenomenon goes back to the man who started it all: "Clive Davis creates an environment where serious executives flourish," he says. "There's such a richness in terms of the creative proce-here, while the commercial process is not sacrificed."

# "Clive had an ear for hits."

-Aretha Franklin From These Roots (autobiography) Random House, 1999

Kudos to Clive Davis and Arista Records. We salute your enormous contribution to American music...25 years of great artists, hits heard 'round the world...and that ear that keeps 'em coming.





## International Intrigue

# George Levendis & Co. Work To Create Buzz Abroad

## BY DYLAN SIEGLER

he changes technology has brought to the record industry since the birth of Arista Records in the mid-'70s are innumerable and the benefits are abundant. But for those who work in international marketing, the advances in telecommunications-fax, e-mail, the Internet and more-have radically changed how they do business.

George Levendis, VP, international, for Arista Records in New York and a seven-year veteran of the BMG family, has technology to thank for the increased role of the international department in the careers of every artist

on Arista's roster. "In the past, international marketing was looked at as sec-ondary," says Levendis, who came to Arista's New York office after posts at Arista U.K. and BMG Greece, where he was managing director. But the ease with which Levendis can now work with his BMG colleagues worldwide helps convince U.S. artists of the importance-and the payoffof a global presence.

"Arista today recognizes the true value of the global mar-

ketplace, and that comes from the top. Clive [Davis] and the team at the top look at international as important, and then it feeds through," says Levendis. "We do battle sometimes, but it's an education process. Fortunately, at Arista, enough people have seen Kenny G's tremendous success around the world. When you see what can be done interna-tionally," he says, "it becomes harder to reconcile crossing Japan, Australia or Mexico off the tour calendar.

### WORLDWIDE CAPITAL-IZATION

Kenny G ranks high on Arista's roster of international best-sellers. Another strong example, Whitney Houston,

has total international sales of more than 50 million, highlighted by "The Bodyguard," which has sold more than 20 million.

When he began his international role at Arista in New York, Levendis' objective sounded simple: "Arista has always delivered the arists and the music, year in, year out," he says. "The task for me was to take the wonderful repertoire and capitalize on it on a worldwide basis."

Since Arista markets its artists so intensively in the U.S., one of the challenges facing Levendis was to obtain the time and resources necessary to create an effective marketing campaign for each artist internationally. That comes from building relationships with his colleagues in the U.S. company and elsewhere

So how does Arista create an international buzzi

The process depends on an artist's level of development, from baby band to superstar. Consider the case of teenage blues phenomenon Shannon Curfman, for whom Arista is currently creating an international base. For Curfman, says



VP. international, George Levendis

Levendis, the company set tour and press dates in Canada, and then moved to the Japanese market. Communication with marketing executives in international territories is essential and takes place through daily e-mails and phone calls, as well as through quarterly conventions, general artist meetings and less formal meetings at launch events for other artists.

We are communicating continuously," stresses Levendis, who adds that Clive Davis is very involved in the international strategy for Arista ortists

In some cases, an international BMG label may say, "No, right now this is not for me," says Levendis, "And we'll focus on the territories where it's appropriate. " For example, he notes that, for LaFace artist Pink, Arista's Latin department felt

Larace artist Pink, Arsts a Latin department tett it was necessary to break the artist in the U.S. first. "So right now we're working the album in just Asia and the U.S., which he acknowledges is no small feat. The company has identified both Curfman and Pink as artists who will bene-fit most by a slow build, "in territories that have the potential to ignite fires.

Superstar artists can be more challenging, says Levendis, "because everyone needs everything." Each territory must be handled strategically, often requiring more than one ver-

sion of an album, bonus tracks, different album art and separate singles and radio promotion. Not to men-tion the challenge of scheduling tours, interviews and increasingly important television specials in international regions.

"With a project like a Whitney Houston greatest-hits album, it's a global plan," says Levendis. International will listen to what the U.S. company is doing first, and "try to follow their plan as much as we can. In a recent instance, most of

Europe hummed along to Houston's "It's Not Right (But It's Okay)" while "Heartbreak Hotel" simultaneously went to No. 1 in France. "It depends on the marketplace," allows Levendis. "Some territories are particularly different enough that you make exceptions," International marketing executives must be flexible, he says,

It's impossible to ignore Arista's latest international marketing coup: Carlos Santana. Sweeping the Grammy Awards almost pales in comparison to Santana's success worldwide, and Levendis speaks of the still-unfolding project with something akin to awe.

"The first part of the Santana project was to focus on the U.S.," says Levendis. But in the Latin region, he notes, "we worked a single with Maná, with a separate videoclip just for the region and a coinciding tour." Levendis notes that the international marketing of Santana's recent work began three to four months after the U.S. marketing campaign began. The upshot of the Santana plan has been global dominatio

Santana has topped charts in markets as diverse as Malta, Iceland, Brazil, the Philippines, Hong Kong, Spain, Portu-gal, Austria, Germany and the U.K., says Levendis. "For Arista International, Carlos made the right kind of album, and artists like him have absolutely global appeal-their own appeal. It's flying."



## BY WOLFGANG SPAHR

MUNICH-"Arista is one of the diamonds in the BMG label's jewel-case," declares Thomas M. Stein, CEO of BMG Entertainment Germany/Switzerland/Austria/Eastern Europ

As BMG's top executive in Germany, Europe's largest market, and the regional chief of GSA and Eastern Europe, Stein appreciates Arista's consistent production of artists with inter-national sales potential. He praises the ability of Clive Davis and his team to nurture world-class stars such as Whitney Houston, Carlos Santana, Barry Manilow, Patti Smith, TLC, Toni Braxton and Puff Daddy But Stein is equally enthusiastic



CEO, BMG Entertainment (GSA/ Eastern Europe), Thomas Stein

about Arista's long history of reaping success in the American market with German productions such as Snap, No Mercy, Real McCoy, Haddaway and LFO. Arista artists from the U.S. have enjoyed outstanding success in Germany. Whitney Houston, for example, sold more

than 1.7 million copies of the "Bodyguard" soundtrack in Germany in 1992, earning three platinum awards. The album "My Love 1s Your Love" sold 670,000 copies in November of 1998 and is also surpassing the platinum mark here. Her German tour in the summer and autumn of 1999 sold out in 17 different cities.

#### SUPERNATURAL SALES

Since June of 1999, Santana has sold over 800,000 units of the album "Supernatural" in Germany. Stein reports that the Santana tour scheduled for May and June of this year has already sold out. TLC has also scored a triumph, selling more than 250,000 copies of "Fanmail," while Puff Daddy has surpassed sales of 200,000 with his "Forever" album.

In the past, smash hits from Barry Manilow, Aretha Franklin and Dionne Warwick ensured that Arista featured prominently in the German charts.



Many leading German acts, meanwhile, owe their U.S. breakthrough to Arista. One example is the dance act Snap!, whose album "World Power" (1990) topped the million-unit mark, while "The Madman's Return" moved a half-million units two years later

#### IVTE AND FUNKIE

Among the success stories for German artists written by Arista in the U.S. are LFO's "Lyte Funkie Ones" (1999), Continued on page 66



Pink

Congratulations to

# ARISTA RECORDS

on Your 25th Anniversary

and

Warmest Wishes to

# CLIVE DAVIS

## from



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#### International Intrique

## GERMANY'S TWO-WAY STREET Continued from page 64

which has sold 1.4 million copies, No Mercy's eponymous-ly titled album (1996), which sold half a million copies, and Real McCoy's "Another Night" (1995), which moved 1.5 million units, and the debut album, "Girl You Know It's True," from Milli Vanilli, which sold more than 6 million copies

Among the success stories for German artists written by Arista in the U.S. are LFO's "Lyte Funkie Ones" (1999), which has sold 1.4 million copies, No Mercy's eponymously titled album (1996), which sold half a million copies, and Real McCoy,s "Another Night" (1995), which moved 1.5 million units.

(before the late producer producer Frank Farian revealed the duo, Rob Pilatus and Fabrice Morvan, had not sung on the studio recording).

In the German music industry, Arista is repeatedly referred to as the ultimate proof that German productions are quite capable of getting to the top in the U.S., as long as the framework of A&R, marketing and promotion is in place.

The U.K. And Central Europe: Strong Musical Territory

## BY THOM DUFFY

LONDON-Clive Davis known for his hands-on role in developing artists for Arista Records, But when it comes to the international marketing of Arista repertoire through BMG's global affiliates, Davis knows when to let go a bit. It's simply a matter of trust

"That's exactly the word that Clive and I used together the other day when we were talking about the (European) track listings on the upcoming Whitney Houston greatest-hits album," says Richard Griffiths, chairman of BMG U.K. and Ireland and executive VP of Central Europe. asked him to trust us on this, and

he went to his people and said, 'We're going to trust them." It's based on the fact that we've gained that trust and con-

fidence."

Griffiths refers, for example, to Davis' approval last year of the release of Houston's song "It's Not Right, But It's Okay" as a single in Europe. "It was definitely not on the radar in America at the time," says Griffiths, "They completely accepted our reasoning, which turned out to be spot on. And, of course, the single and album ["My Love Is Your Love"] has been a huge seller for us last year and this year." From the BMG offices overlooking the Thames

River in London's Fulham neighborhood, Grifship between Arista Records in the U.S. and its international partners. Griffiths took his present post in 1998 after nearly four years as president of Epic Records U.S. He's responsible for BMG in the U.K., which is the only country other than the U.S. where Arista exists as a complete, stand-

alone company, under managing director Ged Doherty Continued on page 102



# On the seventh day He rested...

...and then went to The Bottom Line that night.

Congratulations Clive and Arista Records on your 25th Anniversary. EMI Recorded Music North America



One of the more striking features of Arista's first quarter century is the breadth of its musical accomplishments. The label has found across-the-board success, establishing significant artists over a wide array of genres.

# рор

## BY TERRY BARNES

Sarah MeLachlan

hen Clive Davis left Columbia and made hen the second second second second second second second of the stabilisment (single "his") in Koro of the underground (alabm "tracks"). But not for long, By the mid-Tos, FM ratio was the Establishment and needed rating to survive. The days of the free-form playlas were

Clive Davis hadn't predicted such a change in radio, or that the talent pool he discovered at the 1967 Montercy Pop Festival would evaporate into a haze of heavy metal. That wasn't his thing, nor was disco. What was left? Pop music.It was song-driven, and Davis had a feel for songs.

He knew how to edit a single like a jeweler cutting a diamond, slicing away the soot to uncover a flash of brilliance. By painstakingly matching great voices to compatible songs, he felt he could put food on the table.

In 1974, Davis became a consultant to Columbia Pictures in their phasing out of the Bell Records imprint. Columbia Fitteners was to contribute \$10 million to the new partnership with Davis, plus any artist that Davis wanted to sign from the Bell Records roster. But most of the Bell Records roster. But most of the Bell Records roster. Barry Manilow was nervous about his career. "He would have gladly

dropped me too, because he didn't like my first album," Manilow wrote in his book "Sweet Life," "But two things stopped him: 1 was in the middle of making my second album and had already spent money on it. And everyone in the company believed in me."

## MANILOW'S NEW SPIRITS

Davis reassured Manilow that he would be part of the new family. But when the new boss heard the singer's proposed second album, he phoned Manilow to say that the album could use some hit songs. Davis suggested a song called "Brandy."

"It was a strange phone call, and 1 didn't know exactly how to respond, because 1 was supposed to be the songwriter," Manilow wrote. "Yet here was the president of my record company, whose support 1 needed, saying 1 should sing another songwriter's song,"

Manilow and producer Ron Dante poliety agreed to record the song. They opic the uptempo version recorded by the songwriters. When Davis showed up at the sasin, he khard it. When they showed it to a hallah, he kwed start was also be able to a start was also be able (You're A Fine Girlt), the song was remained "Mandy" On Jan. 18, 1973, the becaren the first. No. 1 hit for Barry Manilow and for Ariata Records. Suddenly, Manilow asso herein the song was remained "Mandy" On herein the song was remained was remained "Mandy" on herein the song was remained was remained "Mandy" on herein the song was remained to the song was remained was re

## BLUE AND GOLD

Arista was on a roll. Melissa Manchester, one of three Bell acts Davis retained for Arista, found her new album fast approaching the top 10, backed by her No. 6 single hit, "Midnight Blue." Her next nine albums brought Manchester a Grammy for her top-5 single, "You Should Hear How She Talks About You," and a second gold album.

The rustle of money at Arista caught the Industry's attention. In 1979, after a dry spell with Warner Bros, the great Dionne Warvick made her move to Arista. Davis introduced her to Manilow. His masterful production of "111 Never Love This Way' brought Warwick back to the top 10 for the first time in a decade.

Arista worked magic on the careers of older women. The label gave Aretha Franklin the second No. 1 pop hit of her career—"I Knew You Were Waiting (For Me)"—19 years after her first No. 1 hit, "Respect." Dionne Warwick

5.1 min, Respect. Diomic wateries reached No. 1 on the Hot 100 for the second time, with "That's What Friends Arc For" And Carly Simon, who joined Arista in 1986, won an Academy Award for "Let The River Rum" from the film "Working Girl" and has sold an astonishing 6,000,000 units worldwide.

#### '80S LADIES

Arista entered the '80s with a string of seven consecutive top-5 singles and five platinum-plus albums from Australian duo Air Supply. However, the '80s belonged to the ladies.

"With Whitney Houston, I not only signed her, but, with her, I picked every song and every produce: That's the difference with me now," Davis told a writer, "Working with people like Whitney and Dionne Warwick and Aretha Franklin, I me users wurch on the certaine frainellier.

am very much on the creative firing line. I am no longer just a signer." The Houston/Davis partnership made histyr. She was the first female artist to have an abum debut at No. 1, the first artist with seven consecutive No. 1 singles, the first to remain at No. 1 for 14 weeks, and she has tied Madonna as the female soloist with the most No. 1 pop hits.

Arista's '80a Indies were paving the way for a whole new breed of female musicians. In 1987, Tayto Payne introduced the first of seven nop-10 singles, 'Tell It To My Heart,' and three years later reached No. I with 'Lowe Will Lead You Back.' In 1988, Esposé's 'Seasons Change'' reached No. I and marked the first time that any group had pulled four top-10 singles from a debut ablum. By 1990, the former dance-pop trio had a double-plainium abum.

Canadian singer/songwriter Sarah McLachlan debuted quietly in 1989. But, within a decade, she had masterminded and headlined three all-female Liliht tours and sold 12 milion units worldwide, including her six-times-platinum album, "Surfacing,"

in unm album, "Surfacing." In 1990, Lisa Stansfield jump-started her career with the platinum single "All Around The World," which ignited a platinum debut album. 1990 was also the year of the malefemale dance duo Snap, who scored a platinum single and gold album with "World Power." In 1991, British tro KLF scored a gold album with "The White Room."

In 1993, Arista pumped its power into Ace Of Base, a Swedish group with a winning combination of Europop synthesizer music and reggas beats. "All That She Wanis" became the Hot 100's second-biggest hit of the year. The group's second single, "The Sign," did even better, becom-Commund on page 74

# r&b

## BY DAVID NATHAN

hile Arista can claim to have consistently been the No. I black music label for the last few years, the company's roots in the world of R&B go back to its very inception. Over two-and-a-half decades, Arista's roster has included many of the greatest artists in the multi-faceted genre known as contemporary black music. Although most industry insiders are familiar with the legacy of hit records created by such superstars as Whitney Houston, Aretha Franklin, Dionne Warwick, TLC, Toni Braxton, Usher and Puff Daddy among others, you may be surprised to learn that Arista's ranks have, at one time or another, included the likes of Motown legends Martha Reeves, Eddie Kendricks and The Four Tops, classic soul men Bobby Womack and Garnet Mimms, jazz-fusion drummer Harvey Mason and saxman Gary Bartz, funk bands The Ohio Players and Mandrill, former P-Funk member Bernie Worrell, Southern soul sister Shirley Brown and sweet-soul group the Delfonics.

When Cline Davis masterminded the transformation from Bell Records to Arista, he inherited a couple of black-music stalwars, Lou Raves and the Fifth Dimension. Through a deal with Phills Groove Records, disco darlings first choice sabum. The distributed hit, but immediately after taking the helm of the new label. Davis began to build a significant black-music roster at Arista with the signifi-



Executive VP, black music Lionel Ridenour

cant signing of poet, singer/songwiter Gil Scott-Heron, whose social commentary was both relevant and insightful. In fact, Arista's first top-40 pop hit album by a black music artist came from Scott-Heron, with the 1975 release "The First Minute Of A New Day," the first of eight albums he made with Arista.

#### TOP-40 RAYDIO

Other early additions to Arista included Revers, Tamiko Jones, Jeff Ferry and General Johnson, formerly lead singer with early '70s hitmakers Chairmen Of The Board. The Babel's first major crossover success came in 1977 with Raydio, fronted by Ray Parker Jr., who would later enjoy a string of hits as a solo arist at Arista from 1982 eAS. The sixsim of hits as a solo arist at Arista from 1982 eAS. The sixling while Parker had a No. 1 pop and R&B hit in 1984 with "Chorobusters".

Aristis began distributing Buddah Records in 1976 and released albumby locality knight, Morama Connore, Flyblis Hyman and Michael Henderson among others, When Buddah bided, Concors and Hyman given the Arian zerscabibility and solid following for hereaft in the process. Ayer a late, through a distribution deal with Dave Gravia and Dave Roser's fleetgling CRP hiled, Angela Bolli and Tom Browne beams messacided with Arians todah arians free albums from 1981-85 and Browne builting No. 1 with "Finakir" of Latencia.

In 1979, with disco still enjoying considerable success, Arias aigned New York quarter GC and was immediately rewarded with a quinter of R&B hits including "Disco Sights" and "I Do Love You," The same year, Davis was responsible for literally rejuventating the recording career of doid (0b hitmacher Dionen Warvick). The pair was resurded (0b hitmacher Dionen Warvick). The pair was resurdant discount of the same year, and the same year. Conduct and the same year of the same year, and the same Awards (for "I'll Never Love This Way Again" and Theje Constant of many 2000.

A BILLBOARD SALUTE





erhaps more than any other record company in recent memory. Arista Records can justifiably claim to have been home to many of the world's most successful divas. The term itself may have become some that overplayed, but the list of just a few of the

great female vocalists whose names have graced Arista's roster leaves one in little doubt that Clive Davis has more than a penchant for knowing a hona fide, certified diva when he hears one.

Since its inception, Arista's roster has included, chronologically, such illustrious ladies as Melissa Manchester, Paul Smith, Jennifer Warnes, Phyllis Hyman, Angela Bofill, Dionne Warwick, Aretha Franklin, Whitney Houston, Carly Simon, Taykor Davine, Lisa

Stanslickf, Jennifer Holliday, Annie Lennox, Sarah McLachlan, Deborah Cox, Monica and Angie Stone. In the '90s, joint ventures with LaFace and Bad Boy have brought a new crop of divas-in-training to the Arista fokl, notably Toni Braxton, TLC and Faith Evans.

Avita's ongoing commitment to presenting the music of key female artists has had more relevance than ever during the last few years. In 1099, the company released T Uhr artists associated with Avitas aster. In Section 2018, Section Artists associated with Avitas aster. In Section 2018, Section Artists associated with Avitas aster. In Section 2018, Section Starah Vanghan and Ella Fitzgerald alongide contempolarent Nanghan and Ella Fitzgerald alongide contemposatistic associations and Mark [1]. Before: Might, Diama Ross and Mary [1]. Before:

## FAMOUS EARS

The label, under Davis' tutelage, has played more than a



passing role in the influence women have had on the world

of music on a global hasis. Not only has Davis used his

famous "ears" to bring new female artists to the attention of

the music-buying public: he has been responsible for the

rejuvenation of the recording careers of such legends as

one of the original '60s crossover artists, Dionne Warwick (with the label from 1978 to 1994) and "Queen Of Soul"

Aretha Frankfin (who joined the roster in 1980). Davis

recalls signing Warwick, the result of which was a platinum

album and classic recordings such as "I'll Never Love This Way Again," "Déjà Vu" and "That's What Friends Are For":

"Over the years, Dionne Warwick certainly defined the term 'urban pop," he says. "Her voice floated in and out of lyrics like no other, and yet it could soar as well."

Franklin has continued to reinvent herself as a recording artist during her two decades with Arista via hit albums and singles like "Freeway of Love," "I. Knew You Were Waiting (For Me)," "Willing 'Io Forgive," "Jump To It" and "A Rose

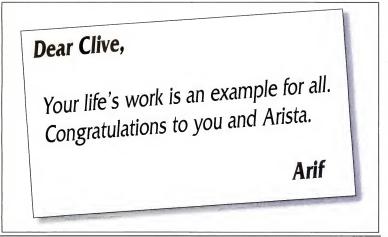
THE DIVAS Is Suil A Rose." Suys Darts, "Aretha's voice is indeed years from now, people will still be listening to be and in mareful are The Queen (19 Suite)."

ELEGANCE AND BEAUTY

While female artists have consistently contributed to Arsta's dominance in the marketplace, the impact of Whitney Houston has been unparalleled. With Davis nutruring and developing her recording career, Houston has brinken record after record on a global basis. Domestic sales alone for her six albums for

the label have easily topped 50 miltion, worldwide safes have surpased the folo-miltion-aim mark, and she recentby received her seventh Grammy Award. Davis recalls have "Right aller's lagend Whinters, Dhrough her on Merey Grifin's nationwise television show and introduced her, saying that, for the next generation, here was a singer who combined the first generation, here was a singer who combined the first generation, here was a singer who combined the first generation are sure as a singer who combined the first generation are sure as a singer who combined the first generation are sure as a singer who combined the first generation are sure as a singer who combined the first generation are sure as a singer who combined the first generation are sure as a singer who combined the first generation are sure as a singer who combined the first generation are sure as a singer who combined the first generation are sure as a singer who combined the first generation are sure as a singer who combined the first generation are sure as a singer who combined the first generation are sure as a singer who combined the first generation are sure as a singer who combined the first generation are sure as a singer who comset are sure as a singer who compares and the beauty of Lens hornes.

Of particular significance is the diverse range of women who have recorded for Arista: Lisa Stanfield and Annie Lennox, legendary singer/songwriter Carly Simon, former Bradksay diva, Jennifer Hollday, poet-turned-torck icon Patit Smith, Canadian chanteuses Sarah McLachlan and Deborah Lox, Moniea and mosa recently, classic-soul star Angie Stone, the latest in the long line of women who have helped make Arisa diva-friendit. ■



Atlantic Records Congratulates Clive Davis and Arista Records on 25 years of making great music.



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#### R&B Continued from page 68

Vu"). Over her 15 years with the label, the legendary songstress recorded 11 Arista albums.

In 1980, fresh from his triumph with Warstek, Davis signed anoher musical legend. Aretha Franklins 'albartious career at Atlantic had momentarily stalled, With Davis working lands-on with 'The Queen Of Soul,''Aretha has enjoyed consistent pop and R&B success with turnes like "Freeway Of Low," 'I knew You Were Waiting (For Me),' racking up two platinum and three gold absuns as part of her ongoing 20year Arista reign.

Other early '80s additions to Arista's burgeoning black-



Angie Stone



Faith Evans

music roster included jazz-oriented, multi-ethnic band Hiroshima and soul-and-funksters Average White Band; in 1985, a young singer/songwirer, musician and producer Kashif (a former member of B.T. Express) began a sevenyear. five-ablum sinth with the label, achieving additional prominence when he participated in the first two albums recorded by one of Arstai 2 cornerstone arists.

That aritis was Whiney Housen. The danglare of goupe and soal art Casy and Doorse Wavek's (into cassin, the and soal art Casy and Doorse Wavek's (into cassin, the by storm, with her debut album selfing more than 12 mallian capies in the U.S. Anore. "Signing Whiteney was a define muck at Artia. "With Che's presevences and diligence in working with the Artia tarum at the time. Whiteney Frost doors harriers that allowed 1 black music arise to go all the finerally million of admuss everywhere. Club brought here the music is a dwine. "With Che's presevence and the groundwork to later Boy." Since her 100 edded, here another has a present the total million-entit mark worldwide and lated 11 No. 1 pop his, 1992". Yield Meesi Jones Jone Weiter Cus Meesi and 1992". Yield Meesi Jones Jones (Into Cus Meesi and Jones Jones) and the Cus Meesi Antonia and the Cus Meesi and the Cus Meesi Antonia and Antonia and Antonia and Antonia and Antonia Antonia and and and and and and and and antonia anto

#### ABOUT LAFACE

Arista's commitment to black music continued unabated throughout the 80sa 1984 distribution link with Jive Records brought Billy Occan and Whodhin into the Arista world; the same year. Davis signed Jernami e Jackson, who stayed with the label for six years, enjoying hus with tures dike 'D What You Do' and 'Down' Take It Personal," while other Arista chartmakers included Exposé, Lisa Stansfield and Kiara.

"L-A. Reid and Babyface were creating hits for different labels, and Clive was savey enough to give them a deal in 1989 that resulted in the formation of LaFace Records," *Continued on page* 74

Congratulations Clive.

You've set the standard for an entire industry.

# Mike Curb

S

Curb Records

From one Arista member to another,

## congratulations upon your

# Arista Records

### 25th Anniversary

# from Fred Gaines and your fans at

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#### R&B Continued from page 72

comments Ridenour. The duo had already been successful with hit records by Bodby Brown, Pobbles, the Wilspers and others: their joint venture with Arista provided the Direr initial breakflorungic cause in 1992 with three back-toback multi-platinum albums: the soundtrack for Boomerarg and the debut sets by TLC and Toni Braxton. Subequently, Large has enjoyed major success with Mobb, Shanic ead Donell Jones. Jonash. Goodie Mobb, Shanic ead Donell Jones.

#### BAD BOY'S GOOD TIMES

R&R mainsaws [effrey Obserne, Jennifer Holdiday and Adamis Sarra had brief curves at visita in the early 300 sears Thyle Coxive Taul has Fatterian Search and the search Taul and Fatth Years. With Craig and Biggle, see Adamis the search and the search and the search and the observation of the search and the search and the length and the search and the search and the search Taul and Fatth Years. With Craig and Biggle, see Adamis the search and the search and the search and the length and the search and the search and the search and the head of the search and the search and the search and the adams of the search and the search and the search and the adams and the search and the H Bady engineer terms approx. Cam's Notion H Table M be bower' and 'T IB e Miss-Bio, Cascauring Combs, Exam and H2.

Emphasizing Arisu's interest in beefing up is own rose tree, the label signed Canadian-born vocalist Deborah Cox in 1995, scoring a massive pop and R&B hit with her in running No. 18 kB hit single since the 1947s. In 1997, Next had a platinum debut album, and in 1998, Monicajoined the fable following her impressive 1998 Aristadiarthmed Rowth Eccords behav with another multiplata-Arista ended thus '90s, its most successful decade in black

Aritis a ended the '0b, is most successful decade in black, Aritis a ended the '0b, is most successful decade in black, Name et here risk-sectamed bod dechu by sumer'anny writer Angie Stone; 'Rave Un2 The Jop Fantasite,' hy The Arist formerfs Knoor A.P. Yrine et a special distribution multi-platnum albums by TLC and Whitney Houston, two of the recorrigresent involvement and commitment strated the ever-present involvement and commitment beginning."

### POP

### Continued from page 68

ing the first Swedish single to reach No. 1 on Billboard's year-end chart. In the U.S. alone, Ace Of Base sold 10 million albums.

#### CASTING DIRECTOR

The never seen anyone with an ability to pick hit musito the same degree at Care Davis, commented Daime Warren, writer of more than 100 top-10 hits for such arists as Ace Of Base. Wilniery Houston, Elton John and Celine Dion. The's the only person I can bring a tape I recorded on my cheap little cassette players to and he greet it. I sure who should record. He listened and said, Thaf's going to be the biggest hit ever for Tom Braxton," and it was."

to be the biggest hit ever for Toni Braxton,' and it was." What exactly is Clive's gift? 'A great sense of casting,' says Warren. "Who else could have gotten a comeback album from Suntana? His ears have actually gotten better with age."

There's plenty of new evidence' to back that up. Teen quintet Weslife has become the first UK, act to launch five No. 1 singles from a debut album. And Five, Arista's other British tereq quinter, has a U.S. excitted plasinum-excitted plasinum abum, a gold single and a gold video. In June plasinum-excitted ing with British Spears: And British ingertromperitor Dido," a cross between Sarah McLachlan and Sincad O'Connor," has the lead song on the TV show "Rossell."

With a brand new crop of hits streaming around the globe, Arista has shown the record business what "bandwidth" is all about.

# *C*ongratulations Clive

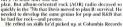
on 25 Years of #1 Hits!





roc BV TERRY BARN

fter six years as president of Combia Records, Clive Davis knew he had a gift for rock 'n' roll. He was confident that whatever moved him to sign Janis Joplin, Bruce Springsteen, Blood Sweat And Tears, Chicago, Johnny Winter, Billy Joel, Donovan and Santana to Columbia would guide him at his new label. Arista Records could be the ultimate rock label of the century. At least that was the



in the late '60s. "I began editing singles in my office," Davis told Joe Smith in the latter's record-biz biography "Off The Record." "I'd bring in one of Columbia's studio engineers, and we'd edit out all the extraneous parts. If the hook to



the song was not repeated at the end of the record, I'd bring it back by artificial means." Davis edited "Black Magic Woman" for Santana and "Piece Of My Heart" for Joplin. Toward the late '60s, Columbia was making a fortune on this new kind of rock 'n' roll. which was played on a new kind of radio station: FM. Between 1965 and 1969, Columbia's share of the rockmusic market jumped from 15% to 60%, largely due to Davis' influence. cussed offers from Chris Blackwell at Island Records and Robert Stigwood at RSO. But he accepted an offer of partnership from Columbia Pictures

and named the label Arista.

"I found that, after I started Arista, there were very few American rock groups-other than heavy metal-that were breaking big," Clive told writer Ted Fox for his book "In The Groove." "Out of economic necessity, 1 had to see if 1 had any other kind of talent to explore. If I continued primarily with a base of AOR artists, we would not have survived the holocaust that occurred after 'Saturday Night Fever,'' Disco was devastating the radio landscape. AOR stations



Congratulations Clive and Arista on 25 Creative and Successful Years

ToneMakers, Inc.

that had exposed so much new music in the late '60s were fighting for their lives in the '70s. Trying to salvage what-ever market share they could and avoid tune-outs at all costs, stations cut back on new music and flocked to the safe ty of classic rock. Left withering on the vine were experimental and innovative new sounds-the kind of music Davis wanted to make. Its survival at stake. Arista quickly expanded into pop and R&B music: song-driven markets where Davis could make use of another talent; his ability to match songs with singers. It was a skill that transformed "unhip" acts like Barry Manilow and Air Supply, and R&B acquisitions like Ray Parker Jr., Aretha Franklin and Dionne Warwick, into the chief breadwinners for Arista's first decade

#### LOW-BUDGET GOLD, NEW WAVE DANCE.

The first rock act signed to Arista was The Outlaws, who scored three gold albums in five years. Arista also flexed scored three gold alloums in the years. Arista also lexedo some rock in muscle by acquiring some of rock's greatest icons. The label gave the Grateful Dead their first top-10 single, Touch Of Gray, 'in 1987. The Dead gave Arista five gold albums and the double-platinum 'in The Dark.' When the Kinks came to Arista, they were in for a surprise. With the exception of their 1966 greatest-hits album, Ray Davies and company had never been RIAA-certified in the U.S. The wait was over in 1979, when "Low Budget" was certified gold. Two more gold albums followed. Eurythmics co-founder Annie Lennox chose Arista as headquarters for her solo career. Two albums later, she had exceeded 11 million units worldwide and collected a Gramn

Arista also pursued such avant-garde labels as Stiff and Ze, enlisted such legendary talents as Lou Reed, Graham Parker, Al Stewart and the Alan Parsons Project, and was a prime mover in New Wave music. The Thompson Twins of 1984's best-sellers. Arista took on alternative rock with the Crash Test Dummies, who released gold and doubleplatinum albums. A Flock Of Seagulls turned in a gold album in 1982, the same year that Haircut 100 released its worldwide smash, "Love Plus One." A year later, Heaven 17 released its No. 1 New Wave dance record, "Let Me Go.

#### BECAUSE OF PATTI

One of Arista's greatest contributions to rock 'n' roll is women. In the mid- '70s, Davis discovered the unique and fearless Patti Smith. The week her debut single, "Because The Night," peaked at No. 13 on the Hot 100, the only other rock 'n' roll women with a chart hit were Heart's Wilson sisters. Smith didn't make records for radio program mers-not even album covers. Her tattered slip, tangled hair and furry armpits on the cover of "Easter" repulsed many, but her impact on rock music has been enormous She laid the groundwork for a generation of female rock-ers who took music more seriously than makeup. For the first time, some women were selling as many records as their male counterparts.

their male counterparts. In 1996, British singer/songwriter Beth Orton made her debut with "Trailer Park," an album since certified gold in the U.K. Music critics fell under the spell of this kanky six-foot "bummed-out angel in the badlands of love" (Details magazine) who toured the U.S. with Sheryl Crow and Emmylou Harris

Last year, an amazing 14-year-old guitarist named Shan-Lass year, an aniazing 14-year-old guidarist named shan-non Curfman made her debut. Raised in Fargo, N.D., Curf-man wrote seven of the 11 songs on her album, "Loud Gui-tars, Big Suspicions," which was released locally before being picked up and expanded by Arista.

Among Arista's hot new male rock talents is Angie Aparo, an Atlanta-based singer/songwriter who combined forces with producer Matt Serletic (Matchbox Twenty, Edwin McCain). Aparo's labelmate at Melisma/Arista Records is Sister 7, an Austin-based male quartet, whose debut album, "The Trip," caught on in 1996

Making rock 'n' roll was the whole idea behind the formation of Arista. And the rewards have been greater than gold records or Grammys. Some 30 years after Davis signed Carlos Santana to Columbia Records, the artist had been written off by the industry as a relic. Davis gave Santana the go-ahead to record a new album for Arista and helped the go-shead to record a new album for Arista and neiped assemble an all-star cast of aristist. The result was "Super-natural," an album that swept up nine Grammy awards, including Best Rock Album, and sold over 17 million units worldwide. As co-producer, Clive Davis received his own Grammy statuette. It was a wake-up call for an industry obsessed by youth: Older is frequently better. Thank you for giving us our start in America.

You are the <u>very best</u>

and we consider ourselves, fortunate

to have been able to learn from you.

Love,

Clive Galder, Jive Records and The Zomba Group of Companies



country and nashville

BY DEBORAH EVANS PRICE

NASHVILLE—In the past decade, several new record labels have come and gone decade Nashville's famed Music Row as the country-music industry's fortunes have swelled and wancel. However, the label that rapidly rose from new kid on the block to major power amid that turbulent climate has been Arista Nashville.

Ever since the label's launch more than a decade ago, it's set the standard and become the success story others have rired to emulate Ariasa Nashille has produced some of the industry's core artists, among them Alan Jackson and Brooks & Dunn. The label also diversified over the years to launch Arista Austin, which spawned such critically acclaimed acts as Abra Moore.

#### PLATONIC IDEALS AND MUSCLE

The vision for the label began with Clive Davis, who hired Nashville veteran Tim DuBois to help build his country empire. "I came from the songwriter/producer/artistmanagement side," says DuBois, who was running the Nashville office of Fitzgerald-Hartby Management when he



Alan Jackson



first met with Davis in January 1989 to discuss starting a label. "I had in up wind the way 1 wished a record company sould work, because 1 had been on the other side of the desk. It was about Kind of medeling it after the Arista way of doing things, which was to be very, very selective in what you signed and to hire the very best people you could hire and build it. I used to describe it as a few well-thosen shots with a whole to of musels. That's the way we priced to build the company."

Dubios says bares was involved in the launch of the fledge ling division. The twey rearly days, here was always there it there were any questions, he was always there to mentor, to support ne in in hings, "readils Dubios, who recently ledge were tremendously height in the carly days of getting stared. Then, to his scredit, after we get us and automosy. He was the was a perfect barel of support and automosy the was allowed to to use our amixed instinct, and our knowledge of the country business."

Alan Jackon was Arista Nashville's debat artist and has become one of the most successful arts in the industry. "Man was a wonderful songewirer, first and foremost," DuBois recalls of signing the Georgia naire, who bowed with the single "Blue-Blooded Woman" in the fall of 1989. "He had a very unique way of communicating to its audience. The told the sony several times of the first A&R meeting, and and se sat three and went through song fatter song bett juck lowed. It wasn't mult the fourth album that we qui doing song that werren't in that original brown paper bag."

#### "WORLD" WENT GOLD

Jackson's debut album, "Here In The Real World," seen logd in aix months. "What Alan cally represented was a fresh new injection of traditional country music," says Arista shawille series" (YCM Mike Dungm, "Alan came in there, and he looked like a California surfer, a tail good-looking goy with long blood hair, but with a came out of his mouth goy with long blood hair, but with a came out of his mouth erence and respect. The world just responded right away", Jackson became Arista Nashwille first in a long line of suc-

Jackson became Avias Nashille's first in a long fine of nuccostant these boots are housen. Do solve the might pears of operation, the label odd nearly 60 million albums. In its first decade, Avian Nashidle produced 80 gold, 21 in this first decade, Avian Nashidle produced 80 gold, 21 were released, which garnered the company more than 150 magn industry housen, including Grammy, Country Music Anongth in acouldes, Jackson word, NAS, Entertainer OT The Yearn 1999 with Brooks & Dunn haling the houser the securities of the security Nashidle security of the security of the security of the Viceal Croup of the year awards, and Pan Tillis was the 1094 of the CMA 12 more creageries).

A remendous part of our success was timing, we were standing there at the door when the gaues below open and we years that we had product, we had Alan, Brooks & Dhann, Bang Tillai and Domond Roa all break through real byless We had gold or plaintnus abanus on all of them—axinally a great way to start a record company. It was a time when radio was ready for some new fresh faces and fresh Likent singer/writer that we read beto run him and take out algo chunk of ground for Aritisa. It was like a fairy tale. Whilm there are new ready to rank the singer to be the singer them are to be the singer the singer to be the singer to be the singer writer that we read be to run him and take out algo chunk of ground for Aritisa. It was like a fairy tale. Whilm there are new relabed in town."

#### INDUSTRIOUS STAFF

An incredibly energetic and hard-working staff has also been one of the correstores of Arizi's stores. In the weak of DuBio's departure, the label has been headed by Dungan, a verteran executive who has been with the label since the sasumed the director of slass and marketing post in 1990. Dungn had spent () or years as a pop postions horker signare MRC, buintbatom and Arrais 1 pop driving horder staff of the MRC, buintbatom and Arrais 1 pop driving horder signary at a convention, then went home and fold my wife, I have convention, then went home and fold my wife, I have One who sees where others can't. Clive, you are the very definition of the word.

# CONGRATULATIONS CLIVE DAVIS FOR 25 YEARS OF MUSIC.

KENNY AND TRACEY EDMONDS





#### COUNTRY & NASHVILLE Continued from bage 78

this strange feeling I'm going to work with this guy.' He went home and said the same thing about me," Dungan recalls. "Not too many months later, he called and offered me this job. And I actually said 'No' twice before I took it. The third time he, said, 'You can't say no to me without coming down here and spending a couple of days and find-ing out what this is all about and seeing the spirit we have here.' Out of respect to him. I decided to come hut had no intention of taking the job. Within four hours, I called my wife and said, 'I think I'm taking this job.'" Dungan has loved his years at Arista. "It's been the great-est decision I ever made," he says. "This is the greatest

group of people I've known and certainly the greatest group of people I've ever worked with. It's truly a family env ronment and a family that together has had a lot of fun and a lot of success. People have said on the record that 'Arista has had arguably more impact on this industry in a 10-year period than any label has had on this industry in its entire binors." That makes istory.' That makes me proud."

#### MAVERICK METHODS

Dungan and DuBois both say great music has been the key locus. "I think, from the beginning, our motto was, 'Let the music lead the way. Make great music and market the hell out of it," says Dungan.

To do that they assembled a talented staff and approached the label in a mayerick manner. "When Arista Nashville started, there was not one person on the stall that was doing a job they'd done before." says Dongan, "Everyone came from someone else. Allen Butler was head of promotion. and he had been a sales rep prior to that, and after that had been a regional promotion man, but certainly had never run a promotion department. I had been a promotion man,



then a sales rep and then a marketing director, but I had certainly never run a marketing and sales department. Tim had never been president of a label. At every level, we gave people an opportunity to do a job for the first time. All of our promotion people came from non-promotion hack-grounds. We just took what we felt were good people, who were dedicated and fit our family values. We knew they were smart enough, and we gave them enough room to hang themselves. Fortunately, for us no one ever did." Jackson was in the label's first signing, followed by Asleep

At The Wheel, Lee Roy Parnell, Exile and Michelle Wright The next wave of signings included Tillis, Rob Crosby and Diamond Rio, followed by Brooks & Dunn, Black Hawk and The Tractors. "For a long time, the [country] industry was six major lahels," says Dungan. "Arista came in and immediately became the seventh. There weren't a lot of labels opening up at this point, and Arista's beginning was looked at with interest and some suspicion hecause it wasn't like it

"Congratulations Clive Davis and the entire Arista family. Thank you for showing me 'One must go through something to get something.' You have the gift of keeping songs in your records."



got in the '90s, where there was a new company opening up here every other month. To some extent, we were the young punks on the street. We were having fun and we had great music and we worked hard, and those, to me, are the three elements that you need.

#### UPHILL CLIMB

Dungan describes those early years as "like a rollercoast-er that only went uphill," but, as the country industry as a whole began to struggle in recent years, so did Arista Nashville. "We hit soft times in the middle of the ['90s] like a lot of people did when radio started to shut down," says Dungan, "and we made some decisions based on lovalty to some of the acts on our roster not to aggressively expand. and to some extent that hurt. We hit some soft times there. One of the things we said from the beginning was, 'We're not going to be the biggest, but we're going to be the best. Everyone's philosophy was that you can only successfully manage so many acts on a roster helore you're not giving each of those acts your best shot. We got to a point where we would see talent that was interesting to us, but, because we had other acts on our roster that had not broken yet through, we decided to double our commitment to them rather than sign new acts. In hindsight, perhaps that wasn't always the best philosophy, but we adjusted, and a couple years ago we hit a string of acts that we became interested in that I think are the future of the format: Brad Paisley, Phil Vassar, Carolyn Dawn Johnson and Shannon Brown. I think they all have awesome talent.

#### UNDISCOVERED TREASURE

Paisley is Arista's newest success story. His second single, "He Didn't Have To Be," has been one of the biggest hits in the country format in the past year, and the West Virginia native looks to be country's next superstar. "It's the biggest thrill," says Paisley of being on the Arista roster. "I wanted to be on Arista Records hefore I moved to Nashville. I look up to Tim DuBois as a friend and as a man. He's a good guy, a genius and a great song person. To have gotten a chance to work with him has been a tremendous goal accomplished for me. I'm still going to get to work with him in many ways. We have all kinds of things in the fire. He may not be the head of my label anymore, but he will still be part of my career. That will always be the case. I feel like that friendship is a lifelong one, and it's something I cherish above any accomplishment professionally

"And Mike Dungan was the undiscovered treasure for me A Arista, along with Steve Williams," continues Paisley. "Mike was somebody I didn't know until I got there. Having gotten to know him, there are very few people-1 can st on one hand the amount of best friends and people I trust totally in this world-and he's one of them. He's like a big brother, and he's somebody who I think is one of the most talented people in Nashville. And more than that, a light just shines from him. He's just one of those people who is a joy to be around. To me the greatest thing about this label is the friendships I made. I signed there because of the people. Tim DuBois created a company where peo-ple would work 10 to 12 hours a day, then at the end of a long day, you'd see them hopping on an elevator together and going to dinner. At the end of the week, you'd see a group of guys going camping. He put together a company that is totally a family."

The people who staff Arista have made an immeasurable impact on the Music Row community on many levels. Dungan says one of the projects he's most proud of is the multi-artist Merle Haggard tribute album, "Mama's Hungry Eyes." The label donated all proceeds to the Second Harvest Food Band, and all subsequent Arista albums have included information about the organization, which helps feed the needy

#### RISK-TAKING NATURE

During the course of their history, the Arista Nashville family expanded to include other musical genres. They made a brief foray into the Christian music market working Reunion Records (a BMG acquisition that has since been sold to Zomba). The label also recorded the critically acclaimed "Peace In The Valley" project, the 1993 album that featured Arista Nashville artists singing songs of faith. and it launched Arista Austin and found success in the alternative/rock communities with artists like Abra Moore, Robert Earl Keen, Sister 7, Radney Foster and Jeff Black. Dungan Continued on page 82



Information Communications Entertainment

We're proud to salute Clive Davis for his sharp ear and open mind. Congratulations to him and Arista Records for 25 years of hits. We can't wait to hear what's coming next.

Many hear what's happening. One man hears what's next.

It's time for clarity.~



Nature, developed a relationship with Arista reps while Nature, developed a relationship with Artsla reps while working with Next, an R&B group that he developed and the label subsequently signed. When Naughty By Nature exited Tommy Boy, the group joined the Artsla roster. "Naughty By Nature makes hits records," Ridenour assures. "You're always going to have that big anthem record with them. Then you have Treach's charisma and

Vinnie's rhymes. They're great to work with.

#### PROFILE CATALOG

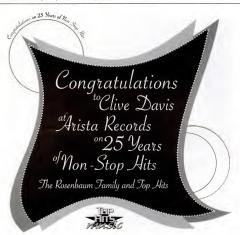
Next up is Los Angeles-based DJ Quik who, along with Run DMC, became part of the Arista lineup when the label booght Profile Records in 1998. In that deal, Arista acquired Profile's name, catalog, master recordings and

artists' contracts (Billboard issue Oct.31,1998). "We got one of the strongest old-school hip-hop catalogs," Ridenour says about the Profile deal. The catalog includes Rob Base & D.J. E-Z Rock, Special Ed and Poor Righteous Teachers. "Rhythm-al-ism," DJ Quik's

freshman album with Arista, was certified gold last year. "Bal-ance & Options," DJ Quik's sophomore album, is scheduled

for release, May 16. "Pitch In For A Party" is the first single commercially released in

April. "This guy's in heavy rotation on two stations in L.A. [92.3 The Beat KKBT and Power 106 KPWR]," Ridenour muses. "Whatever he puts out gets played on the West Coast. He gets so much love there. And that's beginalbom on Profile."



#### A "CROWN" FOR SUMMER

Run DMC's new album "Crown Royal"-featuring Fred Durst, Kid Rock and Sugar Ray-is slated for summer release. Meanwhile, the next challenge for Arista will be to break new hip-hop artists from the ground up. Despite Arista's enormous success in hip-hop music via joint ventures, developing and breaking hip-hop acts is an area that still is uncharted. In the late '80s, Arista released albums on such rap acts

In the late Oos, Arsta released alouns on such rap acts as K-9 Possee, whose eponymously titled debut album reached No. 29 on the Top 8&B/Hip-Hop Albums chart, and Bobcat, who barely cracked the top 100 of the same chart with "Cat Got Ya Tongue." In 1998, Brand Nubians' Arista album "Foundation" fared better, reaching No. 12 on the Top R&B/Hip-Hop Albums chart.

"It wasn't something that came naturally to Arista in the way [other] artists are developed here," Ridenour admits. " It's kind of a testament to Clive's genios. Som times being smart is saying, 'I don't do this well, let me go find some people who do it well as I begin to develop it myself."

#### NEW ACTS COMING

Arista utilized its strengths in the joint ventures, helping make them the tremendous successes they have become. Arista's assets include the importance its executives give to finding hit songs (in all genres) and the label's power at radio. "What we were successful at doing throogh the joint ventures with Bad Boy and LaFace," says Ridenour, "was taking rap artists who normally

would not be able to get mainstream R&B airplay and lock ing those rap groups in regular rotation. Getting a Biggie, a Craig Mack or Outkast on the radio in full rotation knocked down walls for the DMXs and the Jay-Zs."

Now developing artists, launching their careers and cre-ating a brand name in hip-hop that affords credibility with other artists is high on the agenda at Arista. The label is set to release a couple of brand new hip-hop acts, including Loon, a former member of the Harlem World cliqoe that was presented by Mase, the platinum Bad Boy artist who left the business citing religious convictions as the impetus. Dyme, a female duo consisting of twins, is also scheduled to debut this summer.

"We're getting to the point now where we are really devel-ping [the rap acts we have," Ridenour says. "We haven't fully built that foundation yet. We need to build the new groups and keep them launching, kind of make it a family environment, so that the success of one breeds the success of the next and so on..."

#### CONTRY & NASHVILLE Continued from page 80

Run DMC

admits the label didn't achieve the sales goals they had hoped for, but he's proud of the music's response from critics.

DuBois admits Davis had reservations aboot Arista Nashville branching out. "He didn't encoorage it," DoBois says, "and, in hindsight, he may have been right. He was afraid we would lose our focus and get too spread out. For me, it was just a natural love of those musics that led me; what brought me to Nashville was the music coming out of Austin in the '70s. I've always had a real love for that mar-ketplace. And Christian music, I think, is the onderdeveloped, overlooked gem of this city. It was just oor nature to take risks and believe we could conquer new areas if we con-centrated on making great music."

There's no denving what the Arista Nashville imprint has accomplished. "Yoo can't take away the mosic," says DoBois. "I defy you to listen to the radio for more than an hou without hearing something that Arista Nashville provided for country music. If you look at the songs that go into coun-try music's gold library right now, that's the legacy of Arista. We've made a lot of great music. In the first 10 years, we had over a hundred records that were top-fives, and we've sold over 75 million albums and established what became household names in country music. And we have always tried to treat our artists fairly and maintain the highest possible integrity level in everything we did. One of the things I used to say to the staff was my principle in running this business: "I don't want to do anything that I woold have trouble telling my mother that I did.' So they used to put that into 'Make Tim's mom prood."



has been certified gold. "Q-Tip had two huge records with 'Vivrant Thing' and "Breathe & Stop."" Says Lionel Ridenour, executive VP, black music, Arista, " 'Let's Ride' is out now and growing at radio. I think this was a good first effort for him. A lot peo-

hip-hop

BY MARCI KENO

ple forget this is his first time away from the Tribe [Called Quest] situation. I think he's scored a knockout with the albom." Q-Tip is featored on a new song with Whitney Houston for her "Greatest Hits" album, scheduled for release later this year.

Last summer, Naughty By Nature, another hip-hop act signed to Arista proper, scored a gold single with "Jam-boree," from the album "Nineteen Naughty Nine: Nature's Fory." Kay Gee, the DJ and producer of Naughty By

O-Tip

STILL FEELING YOU, CLIVE! FROM HULL HORCE , TO CLIVE DAVIS (STILL STANDING!) Congratulations on 25 Years of Brilliance and Innovation. You are a real song man, and a visionary! The opportunities you give to others are immeasurable! You were responsible for giving Puffy Combs and the likes of L.A.Reid and Babyface their own playground. Because of the musical opportunities you've given to FULL FORCE and others through the years, God will continue to give back to you. May all the positive things in life forever be yours.

THE WORLD IS

Curt, Shy-Shy, B-Fine, Paul Anthony, Baby Gerry, and Bow Legged Lou of Full Force



# Special Markets Department Showcases Label's Rich Heritage

### BY DAVIN SEAY

Senior VP, special markets,

Stevy Bartels

Twenty-free years is a lifetime in our sic business, and the life of Arista Records has here marked by more than its share of exemplary music. From Eric to Akn Jackson, Carly Simon and Carlos Sontana and beyond, the Arista catalog is both deep and wide, bringing together an astonishing variety of arists under the banner of this quintessentially artistdriven label.

The responsibility of administering that musical legacy—and the task of carrying it into the new century—is in the capable

It turn to the two strata's senior VP of special markets, Steve Bartels. A former hotel-industry executive with a life-long love of music, Bartels came to Arista from A&M Records, where he distinguished himself hy developing market-driven initiatives for the label's current arists working in production. Bartels joined Arista in 1993 at a time when president and founder Clive Davis was seeking a capable and experienced executive to head up the just-formed specialmarkets department.

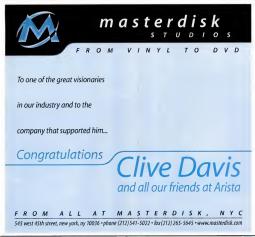
#### DEEP INTO DIRECT MARKETING

Subsequently promoted from VP to senior VP. Bartels oversaw the growth of Arista special markets into a bustling office of 10 with a multitasked mandate.

Conviously, we were charged with the administering of all master-use and license requests, including TV and radio commercials, "explains Bartels. "And, at the same time, we also took on the reissue end of the business. But we also took on deeply into direct marketing, working with the A&R, marketing, promotion and sales staff of the

company to develop projects with a specific audience in mind."

The most conspicuous success in this direct marketing drive is Arista's "Ultimate" series, which currently numbers 10 abums, including the substantial hit, 1997's "Ultimate Dance Party." "We've had tremendous response from the Ultimate albums," Bartels enthuses, "and I dg os far as to



say they've created an industry standard as far as this kind of compilation goes." It's a contention born out by the fact that the Warner Music Group recently partnered with Arista for another series, "Totally Hits," drawing in large part from the thematic approach pioneered by Arista's "Cltimate" imprint.

#### LENNOX AND INFINITI

Taking ongo with a wide range of advertising and entertionment clients has also here a consistent strong suit for Arista special markets. We've had everything from Amire Strong of the strong strong strong strong strong strong based of the strong strong strong strong strong strong best clients for custom compliations have been fashion outles the the function. This strong strong strong strong strong based clients for custom compliations have been fashion outles the strong strong strong strong strong strong strong strong to strong strong strong strong strong strong strong streng strong s



think our clients appreciate the fact that Arista can offer such a wide variety of music and still provide the personal touch from the dedicated special-markets stalf."

It's a personal touch backed up with the clout of some of modern music's heavies hitters. "You wouldn't believe the number of request I've gotten for Carlos Santana or Whitney Houston," Bartels laughs. "But, by the same token, Sarah McLachhan is in very high demand right hemand right now. It's a great position to be in: representing artists of that caliber makes my job that much easier."

#### REISSUE REPUTATION

In the reissue arena, Arista has a definite edge when it comes to the wealth of material it holds in its vaults. "We really don't need to come up with elaborate new ways to package our catalog," continues Bartels. "It speaks for itself. By just offering it, we find interest and enthusiasm continues at a very high level, year in and year out."

The price and joy of Avias resuse program is the summed "Definite" Maxies" sires, special collections of classic Avias material from arists as diverse as The Outlaws, Pait been material from arists as diverse as The Outlaws, Pait been material from there entire Avias conducts, "capabing Bartels," then remaster it and include whatever special houss tracks and packagings we think might be appropriate. The strick has the entire avias arises and the appropriate of the strick and packaging we think might be appropriate. The strick and packagings we think might be appropriate. The strick and packaging sections with the classification of the strick and packaging accidant with the classification of the Maximum and Barry Manilow among its between the strict and the strick strict and the strict with the combined of the imp opportunities, come of which will be combing to fruition in the very near thartor.

While the visital Special Markets team looks forward to an exciting future, there's no question that the company has achieved remarkable results in both preserving its past and presenting it in a fresh way to a whole new generation of fans.

# **CONGRATULATIONS !**



# ACE OF BASE







Basic Music Management Stockholm - EBS Advokatbyrå Gothenburg



# **Starting Points** Recollections From Arista's Quarter Century

### BY DEBBIE GALANTE BLOCK

easons Arista transformed frum a boutique label to a multi-milliondollar success are evident in the recoffections of those who were there at the beginning. Some of the most mportant music executives, such as Roy Lott and Don lenner, were part of the staff for a long time and played big roles in many of the label's successes. But, as all of those interviewed pointed out, Arista is Clive Davis. What is it about Davis that enables him to nake this label stand so tall among the rest? Perhaps it's loyalty that keeps the label booming. Richard Palmese, seniur VP of pro-motion, worked at Arista between 1975 and

1983. He left, and returned in 1996. "Coming back here is

the best thing I've ever done. When I came back, 60% of the

people I had hired were still here. An appointment to this

staff is like an appointment to the Supreme Court," he jukes.

of the first artists signed to Arista, and he's still there. Perhaps Davis' foresight is key to Arista's accomplishments. Davis

middle of making his secund album. At that point in time,

Loyalty is not just saved for staff. Barry Manihuw was une

erited Manilow from Bell Records when he was in the

Ken Levr

Davis saw that this singer, whu was completely unconvinced of his own performing talents, had what it took to be a star. He first laid eyes on Manilow at a concert in Central Park in New York City, when Manilow was the opening act for Dionne Warwick. "I don't know what he saw or what he heard," says Manilow. 'I saw my own potential as being a

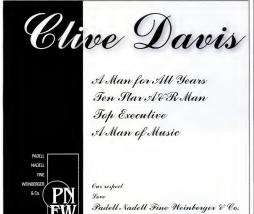
songwriter or a conductor. However, Clive has this incredible radar and is able to pick out what the pub-lic is going to respond to. He kept saying, 'What you're good at is perfurming and communicating with an audience.' I call him 'Nustra-

Davis' because he can read the future somehow.

#### HEARING WHAT CLIVE HEARS

Maniluw says he and Davis have not always agreed un what is good for him. "But, when we disagree, the sensible part of me says, 'What is he hearing that is valuable?' When he found 'Can't Smile Without You,' I thought it was too simple and not sophisticated enough. Then I figured out a way of

Palmere



arranging it and producing it, and little by little I said, 'That's what he heard.' It just took a little collaboration. It has been an amazing experience to have been with Clive all of these years," he says.

Perhaps it's Davis' originality that has led to the label's triumphs. Another of the early Arista artists, Dionne War-wick, savs, "He renovated and pioneered a lot of areas of music. The industry would not have been much without him. Clive has never been a 'me too' man. He has always been at the forefront of whatever was happening. If, in fact, he came in on the second rung of whatever it was, he took it to the next level."

Warwick met Clive when she was doing "The Dinah Shore Show." "I was at the end of my recording contract with Warner Bros. We were chatting, and he asked, "Why aren't you recording? You should be." One thing lead to another. Finally, I felt confident in his executive ability, but also felt he was someone that genuinely cared about his artists," Warwick says. And, the rest, as they say, is history. She won two Grammys that year, for "I Know I'll Never Love This Way Again" and "Deja Vu." Her first platinum

album was on Arista.

#### EASTER WITH AIR SUPPLY

Perhaps Davis' determination is the source of Arista's status today. Although he's now president/CEO of Capitol Records, Roy Lott worked at Arista from 1979 to 1998. He relays the story of his first experience with Davis' strong will. "The first group I was connected with "The first group I was connected with was Air Supply. I'll always remember this, because Clive put the fear of death in me," he says. After the hit "Lost In Love," Davis decided to do an album, and, although they already had record-ed music in their homeland [Australia], more songs were

needed for the U.S. release. "It was the Wednesday before Easter. I had to get them out of Australia into the U.S. by Easter. I had to get uten doi of Austrana into the C.S. Shi Friday. Easter Sunday is a big holiday in Australia. Sinbsc-quently, people take time off right before the weekend, and Monday is also a holiday. We needed to get an album recorded immediately. But I was having a hard time getting them their passport. I ended up getting them into Canada because it was easier to get passport clearance. If I didn't get it done that Wednesday, I wouldn't have been able to do anything for the whole next week. Clive told me, Every week you don't get them into the U.S., you're losing

\$1 million.' He ingrained in me the passion for not accepting lim-

#### SONGS FOR LUNCH

Perhaps its Davis' dedication that makes Arista such a cele-brated label. Davis' product pre-sentations are legendary. "He will not let peuple get up to go to the bathroom during them. Therefore, they tend to be physical endurance tests," Lott rememhers. "The lesson is his commit-

Ret Latt

ment and belief and respect for the music. He would never play a song and fade it halfway through and say, 'Well, you get the point.' Often, he'll play songs two or three times in row to make sure you get the point

Clive has a weekly luncheon. Ken Levy, senior VP, cre ative services, says, "In the last 12 years of luncheons, there are some memorable moments, such as deciding whether to invest \$30,000 in a video for Kenny G.'s 'Songbird.' Of course, we did, and Kenny's career exploded.

Palmese remembers that "In the early days, we were all very close, we were really committed to Clive's vision and dream for what Arista has truly become. I remember going out to his house in the Hamptons on summer weekends and having a great dinner and ice cream late at night. And, Sunday morning, when you would like to sleep in, you'd hear him at the pool blasting the radio listening to the Top 40 Countdown

All of the stories aside, the message is clear. No single cut or une stortes astoe, the message is clear. No single quality can be attributed to Arista's prosperity. Perhaps, if one puts them all together—a keen ear, loyaly, foresight, determination, dedication—it will become clear why the company is celebrating its 25-year anniversary with no end in sight.





# 25 Years and Still Topping the Charts!

Congratulations to CLIVE DAVIS from your friends at CBS.



Congratulations





00

Clive, Thanks for all you have done throughout your illustrious career on behalf of

this industry.









Associated Labels

# About LaFace: much crossover

### BY GAIL MITCHELL

y now the story is bordering on legend. After working together as members of seminal '80's group the Deele ("Body Talk," "Two Occasions," "Shoot 'Em Up Movies'), Antonio "LA" Reid and Kenneth -abunding their own label, LaFace Records.

Prior to the label's establishment in 1989, the pair began writing songs and producing demos (as a variery of act, from soul veterans the Whitpers to new jack man Bobby Brown to char-topping quarter Boy 21 (Hen to R&Bpoys) royal highness Whitney Houston. As Reid recalled to Billboard. "One thing led to another, and we eventually stared to get poly producing records for other people, all of a efforts of the base in the same to be gath we began having one hit after another." The pair's first big hit came with the Whitper" Rock Steeds."

Prompted by that success, the concept of launching and

Billboard's R&B Singles chart. Also part of the LaFace family in its carly stages was former Jackson 5 member Jermaine Jackson, on whose album TLC's Lisa 'Leff Fye' Lopes and Tionne''T-Boz' Watkins appeared, under their then-stage-name Q-T.

Then in 1999, LaFace began hitting its stride when TLC notched the first in its string of multi-platnum-selling abuns with "Osooooohhh...On The TLC Tip," featuring the top-10 singles "What About Your Friends" and "Ain't 2 Proud 2 Beg," followed by 1994's "CrazySesyCoof" with the No. J single "Creep." Today, the trio is still bashing in the Grammy-winning and multi-platinum success of its third alhum, "Fanmal."

#### "HEAT" AND "SECRETS"

At the same time that TLC was beginning to come into its own, LaFace scored another homerun with the soundtrack to the Eddie Murphy movie "Boomerang." It was on





Tons Braxton

Baby

Joy Enriquez

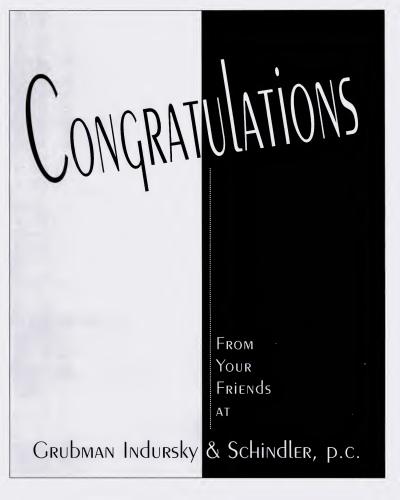
operating their own hade was the next logical step. LaFacewhich took its moniker from Refs and Admonds' nicknames--was shopped to various label executives, including los Smith at Capitol, Jerry Mosa at A&M and Irving AxoII at MCA, where the duo thought they would ultimately end up since they had already done several projects there. But after meeting Clive Davis, the pair decided to take their Atlanta-based label to Arista.

#### FIRST SINGLE NO. 1

"We met Clive Davis, and it clicked," Reid told Billboard. We realized Clive was a true record man and had a pure appreciation for what we did and what we aspired to do." The first artist signed to LaFace was Damian Dame, whose "Exclusivity" single in 1990 climbed to No. I on that album that audiences were first introduced to Toni Braxton, whose eponymously titled debut album in 1993 won her a Grammy award as Best New Artist: Three years later, Braxton's "Secrets" was released, spinning off the topfive hits "You're Makin' Me High" and "Un-Break My Heart." Her junior effort, "Heart," bowed last month.

LaFace's penchant for concocting crossover R&B/pop music—reminisent of what Reid's role model Berry Gordy achieved during Motown's heyday—is evident in its other acts such as Usher. First signed to the label at the age of 13, Usher has released two alhums, the second of which—"W Way'—racked up three hits: "You Make Me Wanna...," "Nice & Slow' and the title track.

Asked what makes a LaFace artist, Reid has said it's "a Continued on page 92





### Associated Labels

The good news from Bad Boy

BY GAIL MITCHELL

uring its relatively brief seven-year existence, Arista's affiliated label Bad Boy Records has endured its share of highs and lows-all while forging an identity as a major influence on today's global hip-hop and R&B scene

Bad Boy visionary and CEO Sean "Puffy" Comhs hegan laying the foundation for his musical alter ego while enrolled at Washington, D.C.'s Howard University. He secured an internship with Uptown Entertainment, headed by his industry mentor-and current Bad Boy president-Andre Harrell, From there, he quickly advanced to the A&R department, where he worked with various artists, beginning in 1990



Sean "Puffy" Comh

2000000



May the next 25 be just as successful!!! Thank you,





with Father MC followed by Jodeci, Heavy D & the Boyz, and Mary J. Blige. Fired from Uptown in 1993, Combs re-

merged the same year with the ventury he tagged as Bad Boy. Based out of his home at this point, Combs initially signed former EPMD roadie Craig Mack and friend/frequent collaborator the Notori-ous B.1.G. Mack scored hits in

summer 1994 with "Flava In Ya Ear," which featured LL Cool J. Busta Rhymes, Rampage and Notorious B.I.G., and "Get Down." Both tracks were from Mack's one and only album to date: "Project: Funk Da World, Following that success, Notori

ous B.I.G.'s debut album, "Ready To Die," was released and even-

tually made a double-platinum splash, catapulting producer Combs and Bad Boy to the industry forefront-thanks to a string of B.I.G. hit singles ("Juicy," "Big Poppa/Warning" and "One More Chance/Stay With Me")-and an invitation to enter into a joint venture with Arista in 1996

#### FAITH AND LOX

Between building up Bad Boy by signing and producing additional platinum acts Faith Evans (the wife of Notorious B.I.G.), female trio Total (Notorious' backing vocal group) and male vocal group 112, Combs stayed busy with various outside production projects including Mary J. Blige, Aretha Franklin, Boyz II Men, Mariah Carey, TLC,



Dream

SWV, New Edition and Lil' Kim. Also joining the Bad Boy roster were hip-hoppers Mase and the Lox. In March 1997, the label experienced its first major set-

back: the shooting death of Notorious B.I.G. in Los Angeles just weeks before the artist's sophomore set, "Life After les just weeks betore the attust sophomore set, Law Ancer Death, "was slated for relase. The abum, spinning off the hits "Hypnotize" and "Mo Money, Mo Problems," was cer-tified six-times platinum. A third Notorious B J.G. album, "Born Again," now double-platinum, was released in late """. 1999

Bad Boy's-and Combs'-biggest year occurred in mid-1997. After mourning the death of Notorious B.I.G., producer/songwritet/remixer Combs released his own threetimes platinum album "No Way Out." The monumental album featured the crossover hits "Can't Nobody Hold Mc Down" with Bad Boy artist Mase and 112; Combs' tribute to the late Notorious B.I.G., "I'll Be Missing You, with Evans and Mase (a reworking of the Police's 1983 song "Every Breath You Take"); "It's All About The Benjamins/Been Around The World



jamins/Been Around The work with Notorious B.I.G. and Mase; and "Victory" featuring B.I.G. and Busta Rhymes. "No Way Out" later earned

Combs a Grammy award for Best Rap Album of the Year. In 1998, Mase's multi-platinum "Harlem World" was released. Its chart-topping singles were "Feel So Good" and "What You Want" featuring Total. That success was followed up by the Lox, who nabbed gold with their single and album of the same name, "Money, Power & Respect." Joining the hit parade with their own follow-up albums were vans ("Keep The Faith"), 112 ("Room 112"), and Total ("Kima, Keisha & Pam

Along the way, the Bad Boy enterprise has expanded into a cottage industry that includes Notorious Entertain (Notorious magazine, Notorious.com and Notorious TV). the Sean Jean clothing line, Justin's Restaurants, Janice



Combs Management, Janice Combs Music Publishing, Bad Boy Marketing, Bad Boy Productions, Daddy's House Studios, Daddy's House Social Programs, Bad Boy Technologies (PullDaddy.com and Bad-BoyOnline.com), Bad Boy Films and Bad Boy Books.

#### A DREAM ARRIVES

Over the past year, however, Bad Boy has found itself involved with issues having many inside and outside the industry pondering the intertwined futures of Bad Boy and founder Combs.

While Combs was involved in a successful European tour Andre Harrell, who's spent the

past year as Bad Boy's president following a stint as the head of Motown, dismisses any notions that Bad Boy isn't still a force to be reckoned with. As evidence of that, he points to "great R&B act" Carl Thomas, whose debut album, "Emotional," debuted April 18; Black Rob, whose



"Life Story" was issued in March; new pop act Dream, four and 112, who are currently recording. Also on tap: Faith Evans' third album.

The Bad Boy executive team presently includes CFO Derek Ferguson, GM Ron Gillyard, VP of promotion John Stockton and VP of A&R Harve Pierre.

Looking ahead at future Bad Boy endeavors, Harrell ys, "The idea is to have a synergized entertainment comsays. pany. In addition to developing film and television projects, as well as planning to enter various music markets, we also want to expand our reach overseas to make Bad Boy as prevalent as it is here."

### Congratulations to the hippest man on the planet.

We hooked up once and created The Bodyguard, which has just been certified the #1 selling soundtrack of all time.



CLIVE, YOU ARE THE MUSIC MAN OF MUSIC MEN.

WARNER BROS PICTURES





# Giving Back Arista extends a hand to help others

### BY DEBBIE GALANTE BLOCK

he contributions (Live Davis and Arista Records have made in the world of music about offices. But, what about contributions music No. The second second second second MIDS cause long before it was fashionable to do so, but Davis was also the first ever to win the TJ-Martell Foundation Humanization Of The Year Award Wrice (1980, 1985). The foundation focuses is offort on the battle sagint cancer, letkemia and

Davis' crusade to raise money for AIDS began in 1985 with a song, "That's What Friends Are For." He pulled together the talents of Stevie Wonder, Elton John and Gladys Knight to sing with Dionne Warwick. That No. I song raised \$2 million for the cause.

In 1990, it was Davis who saved the faltering "Rock In A Hard Place" AIDS benefit show. He decided to turn the company's 15th-anniversary



"That's What Friends Are For"



concert at Radio City Music Hall into a benefit. The show, "That' What Friends Are For: Ariska 23th Anniversary Concert Benefit," leatured Avias appensive solution with Halling and the state of the state of the state of the state another 55 million. Net proceeds from '22 Verso No. 1 Hist, Nikas Record Vanierwary Cedention, "seledida dation; am/KR (non-profit organization dedicated to supporting HVA/DB research, presention and education and the City of Hope (control for advanced research and therateminia).

#### DAVIS DAY

Lin 1992, the New York Friar's Club honored Clive Davis as its "Man Of The Year" for his many ongoing humanitarian efforts. At the event, then-Mayor David Dinkins proclaimed June 6th "Clive Davis Day" in New York Cliv.

AIDS is not the only cause Davis has fonghi long and hard for. In 1972, he was saluted by the American Parkinson's Disease Foundation with its Man Of The Year Award. In 1985, he was honored as Man Of The Year award. In 1985, he American Cancer Society. In 1991, the Juvenile Diabetes Foundation also named him "Man Of The Year"

When it comes to humanitarian efforts, Davis could not ignore American soldiers, Along with Whitney Houston's Foundation for Children, Davis headed a lundraising drive involving Whitney Houston's performance of "The Star Spangled Banner" at Super Bowl XX during the Persian Guil Wain in 1991, Royalities and profits from the sales of that record and Houston's "Welcome Home Heroes" com-

cert video were donated to the American Red Cross Gulf Crisis Fund to benefit U.S. military families. Basia coupling in another of Danie' merions. In 1008, the

Racial equality is another of Davis' passions. In 1988, the Philadelphia chapter of the Black Music Association honored Davis as its Humanitarian of the Year. In 1991, Davis was recognized for his work by the Congress Of Racial Equality, who honored him with the Martun Luther King Jr. Humanitarian of the Year Award.

The Anti-Defamation League and The City of Hope also saluted Davis in 1970 and 1978, respectively. Davis has extended his passion that begins with music to bring attention to causes that might otherwise go unnoticed. Davis was once quoted as saying, "Experience has taught me to speak out again and again. And, with right on one's side, the voice is eventually heard."

#### LA FACE Continued from page 88

combination of things that's hard to put into words. But a LaFace artist has to be exceptionally talented. We're really looking for true stars...They don't just walk in, they arrive. And that arrival signals superstardom. I look for that in every act. I want the act to arrive, not walk in."

#### 20-ACT ROSTER

Among the LaFace acts fitting that bill is rap group Out-Kast, whom Redi calls his prouddest musical accomplishment. 'OutKast is a rap group, and we aren't known for doing rap. Ako, is a rap group from the South. At the time they started to have their success, there was no rap group or artis from the South who was respected in the industry. So, to see OutKas become a multiplatinum success... I'm more proud of that than any other success we've had."

Working with a slate of about 20 acts. LaFace's artist roster also includes Donell Jones, Goodie Mob, the Tony Rich Project and Sam Salter, as well as newcomers Pink, Joy Enriquez, and Jyy.

In August of hist year, LaFace announced the establishment of a West Cosa branch. It's helmed by senior VP Louil Silas Jr., whose relationship with Reid and Edmonds dates hask to the "80 when the veteran label executive hired the web-bhind the-ears producing duo to work with such MCA also has additional product coming by way of two joint ventures. New York-based Bystorm Entertainment (the trio Continued an page 94



### Clive

To my friend, mentor, and inspiration,

Thank you for bringing together

Aretha Franklin and Mary J. Blige

and believing in

"Don't Waste Your Time"

Love,

Denise Rich



**Graduating With Honors** Arista's Awards 1975-2000

In its first quarter century, Arista's small but powerful cadre of artists and staff have captured a dispropotionate share of industry awards. Already in 2000-on the heels of the most successful fiscal year in Arista history-the label has picked up 13 Grammy awards and an Induction into the Rock And Roll Hall Of Fame, adding to a staggering 25-year-list of honors that includes multiple Oscars. American Music Awards, Grammy and Soul Train Awards. -TERRY BARNES

### Tony Rick

LA FACE

Continued from page 92

ment (duo act Youngbloodz). SUCCESS FORMULA UNCHANGED

is CEO Mark Shimmel, the manager of the Tony Rich Project, who joined the label in 1996

1 Life 2 Live) and Atlanta-based Ghet-O-Vision Entertain-

Although Reid and Edmonds ended their production partnership in 1993, the two continue in their roles as co-founders. The multi-hyphenate Edmonds has since produced a host of chart-topping singles and soundtracks,

> this summer. Rumors have been swirling

including "The Bodyguard,"

"Waiting To Exhale" and "Soul Food." He's currently com-

pleting his next solo album on Epic, which is set for release

of late regarding the status of Reid, whom insiders say is set

to assume another executive

post at Arista as early as this

summer. In the meantime, however, he's still overseeing LaFace's day-to-day operations. Working alongside him

The one thing that won't change is the label's formula for success, which Reid attributes to musical integrity. "We're very honest about the music and very dedicated to making sure we release only music we're proud of," he says. "We're not a record company that just puts out records to see what happens. We're a boutique label that takes every artist seriously."

#### GRAMMY AWARDS

#### 1976

Song of the Year: "I Write the Songs Songwriter: Bruce Johnston

1977 Best Instrumental Arrangement: "Nadia's Theme (The Young And Restless)" (Barry De Vorzon) Arrangers: Harry Betts, Perry Botkin Jr.& Barry De Vorzon

**Congratulations to** Arista Records and Clive Davis on their 25th anniversary.



### Clive -

It's been an honor to work with you over the years. Much love, respect, trust, admiration and friendship...

**Rick Nowels** 

### 1978

Best Pop Vocal Performance, Males Copacabana (At The Copa)" (single) Barry Manilow

Best Recording for Children: "The Muppet Show" (album) lim Henson

Best Instrumental Composition: Theme from "Close Encounters Of The Third Kind" Composer: John Williams

Best Album of Original Score Written for a Motion Picture or Television Show "Close Encounters Of The Third Kind" (album) Composer: John Williams

1979 Best Pop Vocal Performance, Female [1] Never Love This Way Again" (single) Dionne Warwick

Best R&B Vocal Performance, Female: "Deja Vu "(track) Dionne Warwick

1981 Best R&B Vocal Performance, Female: "Hold On, I'm Comin"" (track) Aretha Franklin

1982 Best Pop Vocal Performance, Female: You Should Hear How She Talks About You" (single) Melissa Manchester

**Best Rock Instrumental Performance:** "D.N.A." (track) A Flock Of Seagulls

1984 Best Pop Instrumental Performance: "Ghostbusters" (Instrumental version) (Track from "Ghostbusters") Ray Parker Jr.

Best R&B Vocal Performance, Male: "Caribbean Queen (No More Love On The Run)" (single) Billy Ocean

1985 Best Pop Vocal Performance, Female: "Saving All My Love For You" (single)

Continued on page 96

philanthropist

egend

friend

congratulations

### on Arista's silver anniversary.

Your well-deserved tribute is music to our ears.

> Jamie and your friends at





ARISTA AWARDS Continued from page 94

Best R&B Vocal Performance, Female: "Freeway Of Love" (single) Aretha Franklin

Best Rhythm & Blues Song: 'Freeway Of Love' Aretha Franklin Songwriters: Narada Michael Walden & Jeffrey Coben

1987 Best Pop Vocal Performance, Female: "I Wanna Dance With Somebody (Who Loves Me)" (single) Whitney Houston

Best R&B Vocal Performance, Female: "Aretha" (album) Aretha Franklin

Best R&B Performance by a Duo or Group with Vocal: "I Knew You Were Waiting (For Me)" (track from "Aretha") Aretha Franklin & George Michael

1988

Best Soul Gospel Performance, Female: "One Lord. One Faith, One Baptism" (album) Aretha Franklin

Best Spoken-Word or Non-musical Recording:

Speech by Rev. Jesse Jackson (July 27) (track from Aretha Franklin's "One Lord, One Faith, One Baptism") Rev. Jesse Jackson

1989

Best Song Written Specifically for a Motion Picture or Television: "Let The River Run" (from the motion picture "Working

Girl") (single) Composer: Carly Simon

1992 Producer Of The Year: L.A. Reid and Babyface

1993 Record Of The Year: "I Will Always Love You" Whitney Houston David Foster, producer

Album Of The Year: The Bodyguard—Original Soundtrack" (album) David Foster, Narada Michael Walden, L. A. Reid, Baby-face, Whitney Houston, David Cole, Robert Clivilles & Bebe Winans, album producers

Best New Artist-Toni Brayton (LaFace Records)

Best Pop Vocal Performance, Female: "I Will Always Love Yon" (single) Whitney Houston

Best R&B Vocal Performance, Female: "Another Sad Love Song" (single) Toni Braxton (LaFace Records)

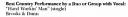


# CONGRATULATIONS

TO MR. CLIVE DAVIS AND ARISTA RECORDS FOR GIVING US 25 YEARS OF BEAUTIFUL MUSIC.

YOU HAVE BEEN AN INSPIRATION TO US ALL.

FROM THE MEN AND WOMEN OF BEN-TONE GRAPHIC CORP.



Best Instrumental Composition: "Forever In Love" (single) Kenny G. Composer: Kenny G.

1994 Best Female R&B Vocal Performance: Breathe Again Toni Braxton (LaFace Records)

1995 Best Female Pop Vocal Performance: "No More I Love You's" Annie Lennox

**Best Mexican-American Performance:** "Flaco Jimenez" Flaco Jimenez (Arista Texas)

Best R&B Performance by a Duo or Group with Vocal: "Creep" TLC (LaFace Records)

Rest R&R Album CrazySexyCool TLC (LaFace Records)

Producer Of The Year: Babyface

1996 Best R&B Song: "Exhale (Shoop Shoop)" (track from "Waiting To Exhale"—Soundtrack) Whitney Houston; Babyface, songwriter

Best Female Pop Vocal Performance: "Un-Break My Heart " (track from "Secrets") Toni Braxton (LaFace Records)

Best Female R&B Vocal Performance: "You're Makin' Me High "(track from "Secrets") Toni Braxton (LaFace Records)

Best Country Performance by a Duo Or Group with Vocal: "My Marie" (track from "Borderline") Brooks & Dunn

Best R&B Album: "Words" Tony Rich Project

Producer Of The Year: Babyface

1997 Best Female Pop Vocal Performance: "Building A Mystery" (track from "Surfacing") Sarah McLachlan

Best Pop Instrumental Performance: "Last Dance" (track from "Surfacing") Sarah McLachlan

Best Rap Performance by a Duo or Group: "I'll Be Missing You" (track from "A Tribute To Notorious B.I.G." [Various Artists]) Puff Daddy & Faith Evans Featuring 112 (Bad Boy Records)

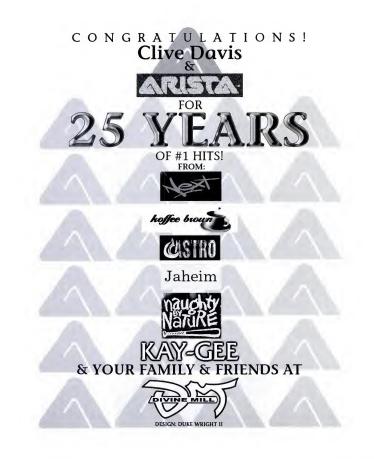
Best Rap Album: "No Way Out" Puff Daddy and the Family (Bad Boy Records) Producers: Sean "Puffy" Comhs & Stevie J

Producer of the Year (Non-Classical): Babyface

1999 Record of the Year: "Smooth" (track from "Supernatural") Santana Featuring Rob Thomas Producer: David Thoener

Continued on page 98

BEN





Best Rock Album: "Supernatural" Santana Producers: Clive Davis, Carlos Santana

Best Female R&B Vocal Performance: "It's Not Right But It's Okay" (track from "My Love Is Your Love") Whitney Houston

Best R&B Performance By a Duo or Group With Vocal: "No Scrubs" (track from "Fanmail") TLC (LaFace Records)

Best R&BSong: No Scrubs" (track from "Fanmail") TLC; songwriters: Kevin "Sh'ekspere" Briggs, Kandi Burruss & Tameka Cottle)

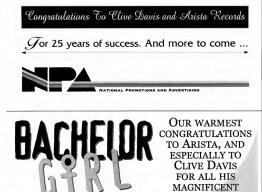
Best R&B Album: "Fanmail" TLC: producer: Dallas Austin

1988 Best Original Song "Let The River Run" from "Working Girl" Carly Simon

AMERICAN MUSIC AWARDS

OSCARS

1976 Favorite Female Artist-Soul/Rhythm & Blues: Aretha Franklin



WE LOOK FORWARD TO WORKING WITH YOU ALL FOR A LONG TIME TO COME.

1977 Favorite Female Artist-Soul/Rhythm & Blues: Aretha Franklin

1978 Favorite Male Artist-Pop/Rock: Barry Manilow

1979 Favorite Male Artist-Pop/Rock; Barry Manilow

1980 Favorite Male Artist-Pop/Rock: Barry Manilow

1982 Favorite Band, Duo or Group-Pop/Rock Air Supply

1983 Favorite Album-Soul/Rhythm & Blues: Aretha Franklin

Favorite Band, Duo or Group-Pop/Rock: Daryl Hall & John Oates

1984 Favorite Female Artist-Soul/Rhythm & Blues: Aretha Franklin

Favorite Band, Duo or Group-Pop/Rock: Daryl Hall & John Oates

1985 Favorite Band, Duo or Group-Pop/Rock: Daryl Hall & John Oates

1986

Favorite Female Video Artist-Soul/Rhythm & Blues: Favorite Female Artist-Soul/Rhythm & Blues: Aretha Franklin

Favorite Single-Soul/Rhythm & Blues: Favorite Video Single-Soul/Rhythm & Blues: Whitney Houston

1987 Favorite Female Artist-Pop/Rock: Favorite Album-Pop/Rock: Favorite Female Artist-Soul/Rhythm & Blues: Favorite Album-Soul/Rhythm & Blues: Favorite Video Single-Soul/Rhythm & Blues: Whitney Houston

1988 Favorite Female Artist-Pop/Rock: Favorite Single-Pop/Rock: Whitney Houston

1989 Favorite Female Artist-Pop/Rock: Favorite Female Artist-Soul/Rhythm & Blues: Whitney Houston

1994 Favorite Album-Pop/Rock Favorite Album-Soul/Rhythm & Blues: Favorite Album-Adult Contemporary: "The Bodyguard" (Soundtrack)

1994 Favorite Single-Country: Favorite Album-Country: Alan Jackson

Special Award of Merit: Favorite Female Artist-Pop/Rock: Favorite Single-Pop/Rock: Favorite Single-Soul/Rhythm & Blues: Favorite Single-Soul/Rhythm & Blues: Whitney Houston Favorite Artist-Adult Contemporary: Kenny G

Continued on page 100

ACHIEVEMENTS.

ARTISTA AWARDS

Continued from page 96

Album of the Year: "Supernatural, " Santana Producers: Clive Davis, Carlos Santana

Song of the Year:

Sarah McLachlan

Santana

Santana

"Smooth" (track from "Supernatural")

Best Pop Performance by a Duo or Group with Vocal: "Maria Maria" (track from "Supernatural")

Best Rock Performance By a Duo or Group with Vocal: "Put Your Lights On" (track from "Supernatural")

Songwriters: Itaal Shur, Rob Thomas

Best Pop Collaboration with Vocals:

Santana Featuring Rob Thomas

Santana Featuring Everlast

Santana Featuring Eric Clapton

"Smooth" (track from "Supernatural")

**Best Pop Instrumental Performance:** "El Farol" (track from "Supernatural")

**Best Rock Instrumental Performance:** 

"The Calling" (track from "Supernatural")

**Best Female Pop Performance:** "I Will Remember You" (track from "Mirrorball")

# CONGRATULATIONS TO ALL OF OUR FRIENDS AT ARISTA

ON 25 YEARS OF HITMAKING

# FROM CUTFATHER & JOE

PRODUCERS OF: AllGIE STONE, ACE OF BASE, LFO, FIVE, ANOTHER LEVEL, WESTLIFE

And to Clive - Thank you for including us in your legacy



**CUTEATHER & JOE PRODUCTIONS** 

www.cutfather-joe.com



### SOUL TRAIN AWARDS

1988 Album of the Year Female: Whitney," Whitney Houston

1989 Best Jazz Album: 'Silhouette," Kenny G

1993 Best R&B Single, Female: "I Will Always Love You" (from "The Bodyguard"), Whit-

Year for outstanding achievements in the field of entertainment during 1993: Whitney Houston

Best R&B/Soul Single, Female: "Breathe Again"- Ioni Braxton

Best R&B/Soul Album, Female: "Ioni Braxton," Toni Braxton

R&B Song: "I Will Always Love You" (from "The Bodyguard"), Whitney Houston

Best Jazz Album: "Breathless," Kenny G

1994 The 1994 Sammy Davis Jr. Award as Entertainer of the

1995 Best R&B/Soul Single, Group, Band or Duo: "Creep," TLC R&B/Soul

### From 3X DOPE to DEBORAH COX to BLACK ROB & SANTANA

Arista... For The Ages... THANK YOU FOR LETTING US SHARE IN YOUR SUCCESS

FRONTIER ENTERTAINMENT GROUP, INC.

# **Congratulations Clive** Michael Krum **Rotations**

Album of the Year, Group, Band or Duo: "CrazySexyCool." TLC

1996 Best R&B/Soul Single, Female: "Exhale (Shoop Shoop)", Whitney Houston

Best R&B/Soul Single, Group, Band or Duo: "Waterfalls," TLC

Best R&B/Soul Album, Group Band or Duo: "CrazySexyCool," TLC

R&B/Soul or Rap Song: "One More Chance," The Notorious B.I.G.

Best R&B/Soul or Rap Music Video: "Waterfalls." TI C

R&B/Soul Album, Solo: "Faith," Faith Evans

Best R&B/Soul or Rap New Artist: "Soon As I Get Home," Faith Evans

1997 Best R&B/Soul Single, Female: You're Makin' Me High"/"Let It Flow," Toni Braxton

Best R&B/Soul Album, Female: Secrets," Toni Braxton

1998 The 1997 Sammy Davis Jr. Award as Entertainer of the Year for outstanding achievements in the field of entertainment during 1997: Sean "Puffy" Combs

The 1997 Quincy Jones Award for outstanding career achievements in the field of entertainment: Whitney Houston

Best R&B/Soul Single, Male: "You Make Me Wanna...." Usher

Best R&B/Soul Album, Male: "Life After Death," The Notorious B.I.G.

Best R&B/Soul or Rap Music Video: "I'll Be Missing You," Puff Daddy & Faith Evans Featuring 112

1999 Best R&B/Soul Single-Female: Deborah Cox

Best R&B/Soul single-Group, Band or Duo: Next

2000 Best R&B/Soul Single-Group, Band or Duo: "No Scrubs," T11:

R&B/Soul Album of the Year-Group, Band or Duo: "Fanmail " TLC

Artist(s) of the Decade: Whitney Houston and Prince

ROCK AND ROLL HALL OF FAME INDUCTEES

1987 Aretha Franklin

1990 The Kinks

1994 Grateful Dead

2000 Clive Davis

ARISTA AWARDS Continued from page 98

1995 Favorite Band, Duo Or Group-Pop/Rock: Favorite New Artist-Pop/Rock: Ace Of Base

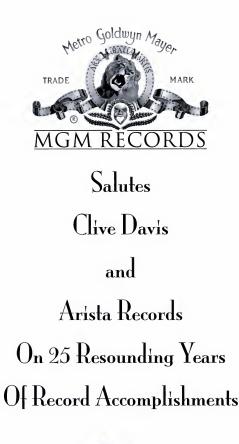
Favorite Album-Soul/Rhythm & Blues: Favorite New Artist-Adult Contemporary: Favorite New Artist-Soul/Rhythm & Blues: Toni Brayton

1997 Favorite Female Artist-Soul/Rhythm & Blues: Favorite Album-Soul/Rhythm & Blues: Toni Braxton

Favorite Artist-Adult Contemporary: Whitney Houston

Favorite Band, Duo or Group-Country: Brooks & Dunn

2000 Favorite Band, Duo or Group-Country: Brooks & Dunn Favorite Album-Pop/Rock: Santana Favorite Band, Duo or Group-Soul/Rhythm & Blues:







#### TEAM ARISTA 2000 Continued from page 62

ent lifestyles. That's when the record has legs and becomes a phenomenon.

<sup>--</sup>Every marketing plan is a living entity, where you plan and adjust every factor on a daily basis, 'Corson adds. "What makes it exciting is that we can make changes on an hourly basis if we have to, be it for Carlos Stantan, Pati Smith or Puffy's record. We're constantly adjusting, both proactively and reactively."

"I've been very lucky to have worked on a lot of amazing projects," Levy says. "I've been here for Kenny G exploding on 'Songbird.' I watched Whitney Houston's 'The Body-

guard' soundtrack become a mammoth best-seller, and I was here when the Grateful Dead had their first top-10 album and single. There are so many different cases. I can point to any of them and cite where we changed the campaigns at a certain time. 'The Bodyguard' campaign was always being refreshed Every single step of each campaign is always fresh. There are never the same images."



"I worked with a lot of artists here who have very different directions," Levy continues. "An artist like Barry Manilow grows on each record. He had platinum success with a big band, then he comes out with a Sinatra tribute album. Each release lends itself to something different."

And the hits keep coming, White Carlos Santana's album continues to sell an astronomical plateau, team Arista turns its attention to the just-released Patti Smith album and imminent releases from Carly Simon, Aretha Franklin, Sister 7 and a greatest-hits collection from Whitey Houston. Then there's the highly profitable "Ultimate" and "Totally Hits" compilations series.

"I wouldn't say it's easy to succeed at what we do," Cor-

succeed at what we do, Cotson says. "But it is a joy and challenge we're left with every day. The fun of what we do is the beauty of having a successful company operate on many different levels at once."

"It, 16 years ago, someone told me that Arista would have believed it. Levy says. "When all cylinders are firing and everything is giong in all the different genres of music, it's incredibly satisfying to Arist and the state of the satisfier of the satisfier of the satisfier from Laface or Bad Boy. It's incredibly rewarding to come up with something like Santana. This label will always have supprises." — J.S.



### For The Next 25!

Congratulations from Herb & Angle Powers Engineers: David Rutch, Larry Lachmann and the staff of POWERS HOUSE OF SOUND U.K. AND CENTRAL EUROPE Continued from page 66

And he also oversees affiliates in Central Europe as part of BMG's regional-management structure.

#### FLEXIBLE RECOGNITION

"It struck me very early on how Clive and Arista are very aware of the international market and how important it is, and how flexible they have been in recognizing that we have to do things in our own way," says Griffiths.

A global marketing milestone for Arista took place when "The Bodyguard" soundtrack, released in 1992 and featuring Whitney Houston's smash single "1 Will Always Love You," was an international smash. The album sold 13 million copies in the U.S.—and sold another 19 million outside America.

"There's a general realization that there's a big old world out there," says Griffiths. "I think that, from Clive's point of view, with The Bodyguard," he saw the kind of numbers that could be done. I keep telling him that we will sell more (of Santana's) "Supernatural" albums internationally than he will domestically."

Griffiths has praise for the international team at Arista in New York. Arista Records executive VP/CM Charles Goldstuck last year hired George Levendis as the American company's international VP (see related story).

<sup>1</sup> "George, having run the Arisa U.K. marketing office for a start-and having run BMG Cretees as a managing director-has an incredible understanding of the international marketplace.<sup>2</sup> Systellists. "Must I found from my time in America is that you have to ost of translate and explain how the international marketplace voids differently. I used to the first shat the Americans meant. Take the American coupling to the Berlinsh shat At Americans meant. If you have classic line about two cultures separated by a common language.<sup>2</sup>

#### PLATINUM BREAKOUT

Avisa U.K. also has a unique relationship with Avisa in the States as the only Avisa affiliate with a long, more difficult, history of signing and developing its own avists. It has to go plaintum in the U.S. After numerous fails attarts in the decade since. Avisa U.K.'s domestic repertained development is again on a voll under managing director Ged Doberty. Doberty pained BMG in paping 1099 after anoth three years by Doberty was sensive Y of Sig U.U. S. under Griffiths.

"One of the best things that Richard did when he came on board was bring these [affiliated U.K.] labels such as deconstruction, Heavenly and Bolierhouse under the Arisa toroof to give Arista U.K. a domestic presence," says Doher-U. That strategy of finding independent sources of repertoire for Arista has continued, with a recent deal with the dB Label set up by U.K. A&B veteran David Bates.

The strength of American repertoire helped astain Arita for many years. Doherty's focus now is to develop homegrown talent. In part to address that, Doherty made a smart hire by tapping Tim Dehaneya as general manager of Arista U.K., with responsibility for international—that is, largely American—product. Dehaney had been YP of international marketing at PolyGram Continental Europe and previously MD of Mercury Records Australia.

"Tim is a great guy, and his day-to-day focus is the international roster, and my focus day-to-day is the domestic roster," says Doherty. "Between us, we manage the company."

On the international front, Arista U.K. achieved its first No. 1 album in several years with Santana's "Supernatural." On the domestic front, the development of Death In Vegas, Spiritualized, Beth Orton and others show that "the tide is turning for Arista [U.K.]," says Doherty.

### STONE'S "DIAMOND"

Perhaps most gratifying is the success which Arista in the U.S. has achieved with Angie Stone, a U.K.-signed artist whose debut album, "Black Diamond," has sold nearly 750,000 copies in the U.S. "They've been involved with it since day one," says Griffiths. "It's a very close relationship because it goes both ways.

"Clive's mantra of a small roster and just hit records does make it easier," says Griffiths. "We don't drown in the amount of product, but sometimes we may have a 'problem' with the number of hits. Trust me, it's a beautiful problem."

J&R Music World **Congratulates CLIVE DAVIS** And ARISTA RECORDS On Their 25th Anniversary. It's An Honor To Be Associated With Such A Fine Organization And We Anticipate A Bright Future For All.



Rachelle & Joe Friedman



#### ACHIEVEMENTS Continued from page 54

reach No. 1 with "That's What Friends Are For." It's the first No. 1 single for Dionna in 11 years and tha second No. 1 single of Gladys Knight's career.

#### EED 15 1986

Whitney Houston's single "How Will I Know" unseats har aunt [Dionne Warwick] at No.1.

#### FEB. 25, 1996

Dionne Warwick presents the Grammy for Best Pop Vocal Perfor manca to Whitney Houston, for "Sav-ing All My Love For You."

#### FEB. 25. 1994

Narada Michael Walden and Jeffrey Cohen take away a Grammy for Bast Rhythm & Bluas Song for Aretha's hit. "Freeway Of Love."

#### FEB. 25. 1889

Aretha Franklin picks up a Grammy for Best R&B Vocal, Famale for "Fraeway of Lova,"

#### MAY 17, 1996

The Greatest Love Of All" becomes the third No. 1 single from the same album ("Whitney"), a feat never before accomplished by any solo female act.

#### JULY 15. 1996

Whitney Houston's "Video Hits" is cartified platinum.



Aretha Franklin is ithe first woman inducted into the Rock And Roll Hall Of Fama

APRIL 19, 1987 Aretha has a sacond No. 1 single— Know You Were Waiting (For Ma)"— with George Michael, 19 years and 11 months since her first.

#### E 27, 1887

Whitney Houston scores her fourth No. 1 single, with 1 Wanna Dance with Somebody (Who Loves Ma)."

SEPT. 27, 1987 "Didn't We Almost Have It All\* bacomea Whitney Houston's fifth No 1 single.

Whitney Houston

JAN. 9, 1889 "So Emotional" becomes Whitney Houston's sixth consecutive No. 1 sinalo

FEB. 20, 1889 Exposé's "Seasons Changa" reaches No. 1, and marks the first time that any group has pulled four top-1D singles from a debut album.

#### MARCH 2. 1888

Whitney Houston wins a Best Pop Performance Grammy for "I Wanna Dance With Somebody (Who Loves Ma)."

BILL DIGGINS

DAUIS

on

BRILLIANT YEARS

**OF HIT MAKING** 

#### MARCH 2, 13, 1988

Aretha Franklin wins two more Grammys: Best R&B Vocal performance for her album, "Aretha," and Best R&B Parformanca By A Duo (with George Michael) for "I Knew You Were Weiting (For Me)."

\*Whera Do Broken Hearts" reaches No. 1; Whitney Houston becomes the first artist with seven consecutive No. 1 hits.

#### JUNE 14. 1888

The story of the Grateful Dead's only top-10 single, "The Making Of Touch Of Grey," is the group's first gold-cartified video.

#### 1998

Carly Simon wins an Oscar for Best Original Song: "Let The River Run" from "Working Girl.

FEB. 22, 1985 Aretha Franklin nabs two Grammys for her gospal album, "Ona Lord, Ona Faith, Ona Baptism."

#### APRIL 1, 1999

"Girl You Know It's True," Milli Vanilli's first U.S. single, peaks at No. 3.

#### APRIL 12,1895

Kenny G wins his first Soul Trein Muaic Award for Best Jazz Album

The Kinks are inducted into the Rock And Roll Hall Of Fama.

#### FEB. 21. 1990

Carly Simon wins a Grammy for Best Song Written Specifically For A Motion Picture Or Taleviaion: "Let The River Run," from "Working Girl."



APRIL 7, 1990 Taylor Dayne's "Love Will Lead You Back" becomes har first No. 1 single.

#### DEC. 1, 1990

Whitney Houston's "I'm Your Baby Tonight" becomes the first No. 1 pop hit for songwriters L. A. Reid and Babyfaca.

FEB. 23, 1991 "All The Men That I Need" is Whitnay Houston's ninth No. 1 singla.

#### APRN. 11. 1991

Whitney Houston's "Star Spangled Banner" aingle is certified gold, and its video is certified platinum. Continued on page 106



I'll bet you haven't been back to Columbus, GA since 1974...Neither have I!

Green Grass and High Tides Forever, thanks for everything,

Charlie Brusco and the staff of



# CONGRATULATES

#### CONGRATULATIONS TO CLIVE DAVIS AND ARISTA RECORDS FOR DESCRIPTIONS TO CLIVE DAVIS AND ARISTA RECORDS FOR DESCRIPTIONS OF THE DAVIS AND ARISTA RECORDS FOR DESCRIPTIONS TO CLIVE ARISTA RECORDS FOR DESCRIPTIONS FOR ARISTA RECORDS FOR ARISTA RECORDS

# track. record.

Some people get 15 minutes of fame.

Others get Clive Davis.



To the man who's been making it magic for 25 years. Congratulations to Clive Davis and ARISTA Records.





#### ACHIEVEMENTS Continued from neoe 104

NOV. 25. 1991 Air Supply's "Lost In Lova" album is cartified double-platinum.

#### AN. 27. 1992 Air Supply picks up an American Music Award as Favorite Pop/Rock Band

NOV. 28, 1992 "I Will Always Love You" begins its 14-week stay at No. 1, the first single to accomplish that feat.

#### JAN. 12. 1993

Whitney Houston's "I Will Always Love You" is certified at 4,000,000 units

#### FEB. 24, 1993

Babyface and L.A. Reid are named Producers of the Year at the Grammys.

#### MARCH 10 1993

"Air Supply's Greatest Hits," certified at 5 million units, becomes the group's best-selling album. FEB. 7, 1994

Alan Jackson wins two American Music Awards: Favorite Country Single and Favorite Country Album.

1994 The Grateful Dead are inducted into the Rock And Roll Hall Of Fame.



Whitney Houston wins Record of the

Grammys for "I Will Always Love You. ARCH 1. 1994

The Bodyouard" soundtrack wins a Grammy for Album Of The Year.

#### ARCH 1, 1994

Kenny G wins his first Grammy; Best Instrumental Composition, for "Forever In Love

#### MARCH 1, 1994

Toni Braxton wins her first two Grammys: Best New Artist and Best R&B Vocal Performance. for "Another Sad Love Song."

#### MARCH 1, 1994

Brooks & Dunn win Arista's first Country music Grammy: Best Country Performance, for "Hard Workin' Man."

MARCH 12, 1994 Ace Of Base's "The Sign\* single begins a six-week stay at No. 1.

JUNE 12, 1994 Ane Of Base's "The Sign" album begins its six weeks in the top spot.

JAN. 29, 1995 TLC's "Creep" reaches No. 1, where it will remain for four weeks

### Congratulations to Clive Davis and Arista Records on 25 wonderful years from your friends at

absolute audio, inc.

# **CONGRATULATIONS** ARISTA RECORDS AND CLIVE DAVIS FOR 25 YEARS OF NON-STOP MUSIC







#### A BILLBOARD SALUTE

#### JAN 30 1995

Ace Of Base lands two American Music Awards: Favorite Pop/Rock Band and Favorite New Pop/Rock artist.

#### MARCH 1, 1995

Toni Braxton wins her second Grammy Best Female R&B Vocal Performance on Breathe Again.

#### APRIL 5. 1995

"I'm Your Baby Tonight." Whitney Houston's third album, is certified for sales of 4 million copies.

#### JULY 9, 1995

TLC's "Waterfalls" settles in for a seven-week stay at No. 1.

#### AUG. 10, 1995

The Grateful Dead's "In the Dark" album is certified double-platinum-the second-biggest selling album of their career.

Nov. 25, 1995 "Exhale (Shoop Shoop)" debuts at No. 1, becoming Whitney Houston's 11th No. 1 single, tying her with Madonna as solo female artist with the most No. 1's on the Hot 100.

#### NOV 28 1995

Whitney Houston's second album, "Whitney," is certified for sales of 9 million units.

Whitney Houston's "Exhale (Shoop Shoop)" debuts at No. 1.

#### FE9. 29. 1996

Flaco Jiminez wins a Grammy for Best Mexican-American Performance for his eponymously titled album

#### FE9. 28, 1996

TLC takes its first two Grammys: Bast R&B Parfor-mance for "Creep" and Best R&B Album, for "Crazy-SexvCool



Ane Of Real

#### FEB. 28, 1896

Annie Lennox picks up a Grammy for Best Female Pop Performance for "No More 1 Love you's."

FEB. 28, 1996 Babyface wins Producer of the Year Grammy.

MARCH 29, 1996 The Notorious B.I.G's "One More Chance" wins a "Soul Train" award for R&B/Soul Or Rap Song Of Tha Yaar

Continued on page 109

BILLBOARD MAY 13, 2000



Ton Braston



The Founder, Ambassador and Greative Dulse behind Arista Records. It is your unparalleled dedication to the Artists and their music, your vision, your vision, your inspiration and motivation which has brought us twenty-five years of NumberOne hits. Thank you!



AGI • Klearfold • Atlantic Packaging • IMPAC Europe



#### ACHIEVEMENTS Continued from page 106

MARCH 29, 1996 Feith Evens wins e Lady of Soul eward for "Feith": R&B/Soul Solo Album of the Year, and Best R&B/Soul or Rap New Artist for "Soon As I Get Home.

#### JULY 27, 1996

Toni Braxton's single "You're Mekin' Me High/Let It Flow" reaches No. 1.

#### DEC. 7, 1998

Toni Braxton's \*Un-Break My Heart" begins en 11-week stay et No 1

#### FE9. 26, 1997

Whitney Houston's "Exhale (Shoop Shoop)" wins a Best R&B Song Gremmy for Bebyface.

#### FEB. 26, 1997

Tony Rich Project wins Grammy for Best R&B Album. FES. 26. 1997

Brooks & Dunn win Gremmy for Best Country Per-formence, Duo or Group for "My Maria,"

#### FE9. 29, 1897

Babyface is named Producer of the Year at the Gremmys.

#### FEB. 26, 1997

Toni Braxton collects two more Gremmys: Best Female Pop Vocal Performance for "Un-Break My





Years of Hits



From your friends at DENON DIGITAL LLC

### Heart" and Best Female R&B Vocal Per-formance for "You're Makin" Me High."

"In Be Missing You" by Puff Deddy and Faith Evans Featuring 112 becomes Arista's second single to debut at No. 1.

FEB. 29, 1998 Sarah McLachlan wins two Grammys: Best Female Pop Vocal Performence for "Building A Mystery" and Best Pop Instrumental Performence for "Last Dance."

#### FE8. 25. 1999

Puff Deddy end Feith Evans Featuring 112 win a Best Rep Performence Grammy for I'll Be Missing You."

FEB. 25, 1998 The Best Rep Album Grammy goes to Puff Daddy and the Family's "No Way Out."

#### EEB 25 1995

Babyface is named Producer of the Year at the Grammys for the fourth time.

#### FE9. 27, 1999

Soul Train honors Whitney Houston with the 1997 Quincy Jones Award for outstanding cereer acheive ments. Puff Deddy is ewerded the Sammy Davis Jr. Award for Entertainer of the Year. FEB. 27. 1958

Notorious B.I.G. wins his second Soul Train Award for "Life After Death "

#### JUNE 30, 1998

"The Preacher's Wife" soundtrack is certified for seles of 3 million units.

#### FEB. 23. 1999

TLC's "Fenmeil" album is certified for sales of 5 million units.

#### FEB. 29, 1999

Serah McLachlen picks up her third Grammy: Best Pop Performence, for "I Will Remember You."

Deborah Cox end Next aech win Soul Trein Awards for Best R&B/Soul Single

#### JULY 28, 1999

Whitney Houston's first elburn is certified et 13 million units: the biggest-selling non-soundtrack elbum of her career.

#### SEPT. 3, 1999

TLC are presented with the Aretha Franklin Awerd at the Lady of Soul Awards.

NOV. 1, 1999 At 17 million units, "The Bodyguerd" becomes the best-selling soundtrack of the century.

#### FES. 27, 2000

Clive Davis receives NARAS Trustee Grammy Awerd.

#### FE9. 29, 2000

The Best Female Vocal Performence Gremmy goes to Whitney Houston for "It's Not Right, But It's Okay.

#### FES. 25, 2000

Santana's 12-million-plus-selling "Supernatural" elbum wins nine Grammy Awards tieing the NARAS record.

FEB. 29, 2000 TLC wins three Gremmys for their album, "Fanmail." and the single, "No Scrubs."

#### FEB. 29, 2000

Clive Devis wins his first Gremmy (CHECK) as producer, for Santane's "Supernatural" album.



#### FEB. 25, 2000

The Grammy for Best Female Pop Vocal Performence goes to Sareh McLachlan for "I Will Remember You

#### RCH 4. 2000

Whitney houston and The Artist both receive Soul Train's rerest honor es "Artist of the Decada.

#### CH 6. 2000

Clive Davis is inducted into the Rock And Roll Hall Of Fame,





Ujima entertainment services

and

NAUGHTY BY NATURE SALUTE CLIVE DAVIS

For 25 years of putting it down 'Naughty Style'.



Arista On The Charts

erc are the top 100 charing singles and abums from the Arisa familys 25-year history. The singles are ranked according to performance on The Billboard 10to 100, determined by peak position, weeks at peak, weeks on chart, weeks in the top 10 and weeks in the top 40. The ea(BMI is is based on two criteria: level of Recording Industry Sass. Of America (RIAA) plaininu certification and performance on The Billboard 200, uilizing the same formula used to determine the above-menioned singles list.

The & denotes RIAA platinum certification, for net shipment of 1 million units in the U.S. The & denotes RIAA diamond certification for albums with net shipments of 10 million or more. Numerals listed after platinum and diamond symbols indicate the most recent certification level for multi-million selfers. All infes on the abbum fits are at least platinum. Singles loonnoted by a - are certified gold by the RIAA, Jor et shipment of a least 500,000 units.

The fits includes some historic hits in Billbaard chart history. Whiney Houston's 'I Will Aways Love You' was No. 16 rd 14 weeks in 1992 and 1993; at the time, it was a record streak atop the Hot 100. It is now tied for second among all charning singles, while the more recent 'Smooth' by Snatana, released last year, ranks eighth all time. The latter also has the distinction of being the only single with a reign of eastly 12 weeks.

The soundtrack from "The Bodyguard," from which "I Will Always Love You" hails, was No. 1 for 20 weeks, the longest tenure by any album since May 1991, when The Billboard 200 began to use SoundScan data.

Aside from Arista titles, the lists also include albums and singles from other labels that were marketed and promoted by Arista, including Arista Nashville, Bad Boy, Grateful Dead, LaFace, Netwerk and Kowdy. The album list also includes 1999's 'Totally His' compilation, which was a joint venture between Arista, Elektra and Warner Bros. — *CEOFF MATELED* 

#### THE BILLBOARD INTERVIEW Continued from page 60

#### of view. Not in the discovery of talent-yet.

#### What are your thoughts on a future in which people may get their music digitally?

Thin not personally paying much attention to delivery systems of distribution systems. I leave that to the corporation. Content is king, and creativity is going to rule the day. If you've got what no one else has. It's going to and rack a community will make the day. If and rack a community will make the day and for the future, as well. There will always be a major place for brick-and-mortar retail and tracking. I don't think that people will just most and whatever way music is delivered is fine with me.

#### With the runaway success of Santana's album, you've had a very strong fiscal year. Can you share some of the financial results?

We'll probably do somewhere between \$225 million and \$550 million this year at the translating to double for BMG worldwide. It will be the first time we've exceeded half a billion in sales at the domestic level, and this will be the biggest and most profilable year in Arista Contemporary's history, by far. If yast caps off a tremendous run we've had over

#### the last several vears.

What went into the thinking about how to celebrate the 25th anniversary of the label? 1 didn't have any thinking. The networks

continually expressed very strong interest. They said that this was a unjuge 25-yearperiod. The only other company that was similarly bleszed was Mottown. They felt it would really be appropriate to celebrate our 23 years of No. 1 bits, and NBC was kind enough to call it the most important story in combined that see the artists and the music that can have this unique milestone nationwide celebration.

#### What are some of the albums we can look forward to this year from Arista?

I'm very mach looking forward to Whine neys' Greatest Hins. It certainly will be an incredible album that contrain not only neys and the second second second second second end of the second second second second second that it will show how contemporary Whitney continues to be. So, there's very strong that it will show how contemporary Whitney continues to be. So, there's very strong complete and up-to-date greatest-hit album. Every one of her No. I, hits is here, there is no in the second form or in a hot new remixed version. Then there's Carly Simon. We has a second for *Cambra and the proof* 12

#### TOP 100 ARISTA POP ALBUMS

RANK / PEAK POSITION / WEEKS AT PEAK / WEEKS ON CHART

ROW TEAR TOWNERS IN TEAR TEAR TO TEAR OF GRAVE			
1 The Bodyguard & "Whitney Houston/Soundtrack		20	141
2 Whitney Houston ♦ <sup>-1</sup> Whitney Houston 3 Breathless ♦ <sup>-1</sup> Kenny G	i	14	162
3 Breathless O' Kenny G	2		214
	1	12	41+
2 Grandbargeda V 11.C C. Life Afor Deck A <sup>+</sup> The Nonorious B.I.G. 7 Willing A <sup>+</sup> Willing Heatin 9 Winder The Helidey Album A <sup>+</sup> Kenny G 10 Teal Braston A <sup>-</sup> Toni Praton 10 Willing TF Challe A <sup>+</sup> SoundArch 10 Teal Braston A <sup>-</sup> Toni Praton 10 Gravity Markan A <sup>+</sup> SoundArch 10 Gerly New Kense K <sup>+</sup> Tree A <sup>+</sup> Mill Weall 16 Album A <sup>+</sup> The A <sup>+</sup> Album A <sup>+</sup> Album A <sup>+</sup> Album A <sup>+</sup> Album 17 Fannual A <sup>+</sup> The A <sup>+</sup> Album Co 18 M <sub>1</sub> Wing A <sup>+</sup> Uher 10 Corestet Bin A <sup>+</sup> A <sup>+</sup> Supply	3		99
6 Life After Death ▲° The Notorious B.I.G.	i.	4	79
7 Whitney ▲' Whitney Houston 8 The Sign ▲' Ace OI Base	1	- 11	85
8 The Sign A 'Ace Of Base	1	2	102
9 Miracles The Holiday Album ▲' Kenny G 10 Toni Braxton ▲' Toni Braxton	1	3	14 96
II Waiting To Exhale A' Soundtrack			90
12 Surfacing A Sarah McLachlan	2	5	49
13 Secrets A' Toni Braxton	2		92
14 Girl You Know It's True A' Milli Vanilli	ĩ	8	78
15 No Way Out ▲' Puff Daddy & The Family		4	66
16 A Lot About Livin' (And A Little 'Bout Love) A' Alan Jackson	13	4	122
17 Fanmail A' TLC		5	57+
18 My Way A Usher	4	3	79
19 Duotones A' Kenny G			102
20 Greatest Hits A' Air Supply	7		51
21 Brand New Man ▲ Brooks & Dunn 22 Harlem World ▲ Mase	10	1	153
22 Harlem world A Male 23 The Moment A' Kenny G	2	2	54 51
24 I'm Your Baby Tonight A' Whitney Houston	3	- i	51
25 The Greatest Hits Collection ▲' Alan Jackson	3	2	104
26 Who I Am A' Alan Jackson	5	÷.	69
27 Silhouette A' Kenny G	5	i	57
27 Silhouette 🔺 Kenny G 28 Hard Workin' Man 🔺 Brooks & Dunn	9	- i -	99
29 Occocooh On The TLC Tip A' TLC	14		73
30 Ready To Die A' The Notorious B.I.G.			59
31 Live A Kenny G	ıõ		122
32 Don't Rock The Jukebox A' Alan Jackson	17	1	118
<ul> <li>20 Createst Hits &amp; A.Y.F. Supply</li> <li>21 Brand, W.S. Mar, &amp; Brooks, B. Dunn</li> <li>21 Brand, W.S. Mar, &amp; Brooks, B. Dunn</li> <li>21 Browner, &amp; K. Kong, O.</li> <li>23 The Manaret, &amp; Krang, O.</li> <li>24 The Varie Bark, Tangk, A. Whittony Houstons</li> <li>25 Development, C. Tangk, A. Whittony Houston</li> <li>26 Development, C. Durg, M. W. Bark, M. B. Bark, M. Bark,</li></ul>	i	1	67
34 Even Now A' Barry Manilow	3	3	58
35 The Preacher's Wife ▲' Whitney Houston/Soundtrack 36 Mirrorball ▲' Sarah McLachlan	3	2	38
37 Boomerang A' Soundtrack	3	5	41+ 5A
38 Greatest Hits A Barry Manilow	*	1	75
39 My Love Is Your Love A' Whitney Houston	13	i i	54 75 71+
37 Bennerang & Sundirak 30 Greater Hin, Barry Maulan, Houton 30 Greater Hin, Barry Maulan, Houton 40 Waithir On Sundown & Brooks & Dunn 41 Mair Tang & Monten 42 Familing Tooriek Ectang Sarah McLachlan 43 Bern Agin & The Noterioa B.L.G. 44 Bern Agin & The Noterioa B.L.G. 45 Augmentia & Ourksat 65 Tar Greater Hin Gallettian & Trooks & Dunn	15	2	59
41 Miss Thang A' Monica	36	ï	61
42 Fumbling Towards Ectary A' Sarah McLachlan	50	1	100
43 Greatest Hits A' Eurythmics	72	1	23
44 Born Again A The Notorious B.I.G.	1	1	16+
45 Aquemini ▲ OutKast 46 The Greatest Hits Collection ▲ Brooks & Dunn	2	1	43 86
46 The Greatest Hits Collection ▲' Brooks & Dunn	4	1	86
47 Soul Food ▲' Soundtrack 48 Tryin' To Get The Feeling ▲' Barry Manilow	1	1	35 87
48 Iryin' lo Get The Feeling A' Barry Manilow	5	2 1	87
49 Borderline ▲ Brooks & Dunn 50 Love Zone ▲ Billy Ocean	5	-	70
46 the Greeiert Hu Callection A Threak & Dunn 67 Soul Food Soundrast A 69 Boelertline A Brooks & Dunn 69 Boelertline A Brooks & Dunn 51 This One's For You A Barry Manilow 52 In The Dark & Grenteil Dark 52 In The Dark & Grenteil Dark 53 Bridbach Holday Album A Kenny G 54 Ward Dark Man A Manna 54 Ward Dark Man A Manna	6	7	48 60
52 In The Dark ▲' Grateful Dead	6	2	34
53 Faith-A Holiday Album A' Kenny G	6	1	9
54 The Boy Is Mine A Monica	8	1	58
55 Suddenly ▲' Billy Ocean 56 God Shuffled His Feet ▲' Crash Test Dummies	9	2	86
56 God Shuffled His Feet ▲' Crash Test Dummies	9	1	42 60
57 Medusa 🌢 Annie Lennox	Ű.		60
58 Another Night &' Real McCoy	13 16	1	46
59 Exposure & Expose 60 Den't Rock The Jukebox & Alan Jackson		2	74 118
61 The Tractors A' The Tractors	17		118
62 Tell It To My Heart A' Taylor Davne	19	1	46 69
63 Lost In Love A' Air Supply	22	2	104
64 Diva A' Annie Lennox	23	2	72
65 Can't Fight Fate A Taylor Dayne	25	ī	55
66 Here In The Real World A' Alan Jackson	57	i	
67 Blackhawk ▲' Blackhawk 68 ATLiens ▲ OutKast	98	1	83
68 ATLiens 🛦 OutKast	2		33
69 Forever ▲ Puff Daddy	2	1	27
20 Get Shaffiel dili Yera A. Cruh Ten Dammies     50 Get Shaffiel dili Yera A. Cruh Ten Dammies     50 Hedias A. Anni Lehnon     50 Dan't Rod T. Tenjahesa A. Anni Jekon     50 Dan't Rod T. Tenjahesa A. Anni Jekon     51 Lis A. Lis A. Ani Sayayi     50 Carl Yebs A. Tenjahesa A. Anni Jekon     50 Carl Yebs Ten A. Tenjahesa A. Anni Jekon     50 Carl Yebs Ten A. Tenjahesa A. Anni Jekon     50 Carl Yebs Ten A. Tenjahesa     50 Lis A. Lis A. Sayayi     50 Carl Yebs Ten A. Tenjahesa A. Anni Jekon     50 Carl Yebs Ten A. Tenjahesa     50 Carl Yebs Ten A. Tenjahasa     50 Carl Yebs     50 Carl Yebs	3		22 40
71 High Mileage ▲ Alan Jackson 72 Ghossbusters ▲ Soundtrack	46	3	34
72 Gnouscutters ▲ Soundtrack 73 Keep The Faith ▲ Faith Evans	6	3	34 45
74 Eye In The Sky A The Alan Parsons Project		6	41
75 I Robot ▲ The Alan Paraons Project	7	3	54
76 One Voice A Barry Manilow	9	3	25
77 Barry Manilow II A Barry Manilow	9	ĩ	58
78 Affection ▲ Lisa Stanafield	9		39
79 Under The Influence ▲ Alan Jackson 80 The One That You Love ▲ Air Supply	9	1	22+
So The One That You Love A Air Supply SI Into The Gap A Thompson Twins	10	4 2	60
81 Into The Gap A Thompson Twins 82 Time Passages A Al Stewart	10	2	53 31
s If Y S II A D L S D	10	i	40
	12	i	73
85 Dionne & Dionne Warwick	12	1	54
86 The Turn Of A Friendly Card ▲ The Alan Parsons Project	13	2	54 58
87 Who's Zoomin' Who? A Aretha Franklin	13	1	51
88 Disco Nights ▲ GQ	13		35 20+
89 Totally Hits A Various Artists	14	1	20+
90 Barry & Barry Manilow	15	2	20
91 Utumate Dance Party 1997 A Various Artists	17		50
90 Darty a carly minute 91 Ultimate Dance Parry 1997 ▲ Various Artists 92 Classics In The Key Of G ▲ Kenny G 93 Boyt On The Side ▲ Soundrack 94 Tear Down There Walls ▲ Billy Occan 95 Room 172 Å 112	17		33
94 Tear Down These Walls A Billy Ocean	17	- i	31
95 Room 112 A 112	20	- i	53
95 Room 112 ▲ 112 96 Southernplayalistcadillacmuzik ▲ OutKant	20	1	26
97 Then & Now The Best Of The Monkees ▲ The Monkees	21	2	34
95 Koom 112 ▲ 112 96 Southernplayalistcadillacmuzik ▲ OutKast 97 Then & Now The Best Of The Monkees ▲ The Monkees 98 LFO ▲ LFO	21		31+
	22	3	69
100 Faith A Faith Evans	22	1	32
+1 still charting as of April 8, 2000			

A BILLBOARD SALUTE



## Dear Clive,

For 25 years, you've spun music into Solid Gold and gold into Pure Platinum. We were glad to be along for the ride.

Shorewood Packaging Corporation

#### TOP 100 ARISTA POP SINGLES

RANK / PEAK POSITION / WEEKS AT PEAK / WEEKS ON CHART		
1 I Will Always Love You & Whitney Houston 2 Smooth & Santana 3 Un-Break My Heart & Toni Braston	r	4 2
2 Smooth ▲ Santana 3 Un-Break My Heart ▲ Toni Braxton		12 37
4 1 II Be Missing Tou A Putt Daddy & Path Lyans		
5 Waterfalls A TLC 6 The Sim A Ace Of Base	1	11 3 7 3 6 4
5 Waterfalls & TLC 5 Waterfalls & TLC 5 The Sign A cost of Met Down & Puff Daddy 8 Tao Cleare & Yent 9 The First Hybrids & Monics 10 Occept & TLC 9 The First Hybrids & Monics 11 No Scrube > FLC 13 That's What Fixed Are Fore > Dinnic & Friends 14 Unprovint > TLC 14 Unprovint > TLC 15 Unprovint >	1	6 2
9 The First Night A Monica		5 5 5 2
10 Creep A TLC 11 Aperl Of Mine A Monica	I	4 3
12 No Scrubs • TLC	1	4 3 4 2 4 2
13 That's What Friends Are For   Dionne & Friends 14 Unpretty  TLC	1	4 2 3 3
15 Ghostbusters • Ray Parker Jr. 16 Hypnotise ▲ The Notorious B.I.G.	i	
<ul> <li>Glassimaers e Sep Patery J.:</li> <li>Glassimaers e Sep Patery J.:</li> <li>Hyperiet R. T. Norsensus B.I. Common B.I.</li> <li>Monor Mor Pashem, A.T. Norsensus B.I.</li> <li>Monor Mark Pashem, A.T. Norsensus B.I.</li> <li>Monor Mark Pashem, A.T. Norsensus B.I.</li> <li>Monor Mark Pashem, A.T. Norsensus B.I.</li> <li>All The Kan That I Need &amp; Whitey Housen</li> <li>Glassimaer Service Science Mark Pathol Science B. Sci</li></ul>	1	3 5 3 2 3 1
18 Mo Money Mo Problems A The Notorious B.I.G	i i	2 3
19 Caribbean Queen (No More Love On The Run) . Billy Ocean	1	2 2 2
21 All The Man That I Need . Whitney Houston	- i	2 2
22 How Will I Know   Whitney Houston   Rame It On The Rain   Milli Vanilli	1	2 2 2
24 Girl I'm Gonna Miss You • Milli Vanilli	i	2 2
25 Get Outta My Dreams, Get Into My Car Billy Ocean 26 1 Wanna Dance With Somehody (Who Loves Me) & Whitney Houston		2 2 2
27 Where Do Broken Hearts Go Whitney Houston	1	2 1
28 Didn't We Almost Have It All Whitney Houston 29 I Knew You Were Waiting (For Me) Aretha Franklin & George Micha	el 1	2 1
30 You're Makin' Me High A Toni Braston	1	1 4
3) Saving All My Love For You • Whitney Houston 32 Exhale (Sheep Sheep)   Whitney Houston	1	1 2
33 There'll Be Sad Songs (To Make You Cry) Billy Ocean	i.	
34 Baby Don't Forget My Number  Milli Vanilli 35 I Write The Songs  Barry Manilow	1	1 2
36 Seasons Change Exposé	1	1 2
37 Love Will Lead Tou Back • Isylor Dayne 38 The One That You Love • Air Supply	1	1 2
39 I'm Your Baby Tonight . Whitney Houston	1	1 1
40 So Emotional • Whitney Houston 41 Looks Like We Made It • Barry Manilow	t i	1 I 1 I
42 Saturday Night   Bay City Rollers	1	1 9
43 Maria Maria A Santana reaturing The Product Ged 44 Nobody's Supposed To Be Here A Deborah Cox	2	8 2
45 You Make Me Wanna ▲ Uzher 46 Baby-Baby-Baby ▲ TLC	2	7 4
45 Baby-Baby-Baby ▲ TLC 47 All Out Of Love ● Air Supply 48 All That Sbe Wants ▲ Ace Of Base	2	4 2
48 All That She Wants & Ace Of Base 49 Don't Take It Personal (just one of dem days) & Monica	2	3 3 3
49 Don't lake it Personal (just one of dem days) ▲ Monica 50 Heartbreak Hotel ▲ Whitney Houston (Feat. Faith Evans & Kelly Pris	ce) 2	3 2
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53 Red Light Special • TLC	2	
54 One More Chance/Stay With Me A The Notorious B.I.G.	2	3 3 3 3 3 3 3
55 Satisfy You • Puff Daddy 56 All By Myself • Eric Carmen	2	3 1
57 Nobody Knows & The Tony Rich Project 58 Sittin' Up In My Room & Brandy	2 2	2 4 2 3
59 Not Gon' Cry & Mary J. Blige 60 It's All About The Benjamins ▲ Puff Daddy & The Family	2	2 2
60 It's All About The Benjamins ▲ Puff Daddy & The Family 61 Girl You Know It's True ▲ Milli Vanilli	2	2 2
62 When The Going Gets Tough, The Tough Get Going Billy Ocean	2	1 2
63 The Power A Snapl	2	1 2
64 Loverboy Billy Ocean 65 Don't Rush Me Taylor Dayne	2	1 2
66 Another Night ▲ Real McCoy 67 I'd Die Without You ● PM Dawn	3 3 3	4 2
68 Lost In Love Air Supply	3	4 2 4 1
69 Summer Girls & LFO 70 Breathe Again • Toni Brazion	3	4 1
71 Eye In The Sky The Alan Parsons Project	3	3 3
72 All Around The World A Lisa Stansheld 73 Can't Smile Without You • Barry Manilow	3	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
74 1'll Always Love You • Taylor Dayne	3	2 3
75 Hold Me New Inompion Iwins 76 Adia • Sarah McLachlan	3	2 2 2 1 2 2
77 You Give Good Love . Whitney Houston	3	1 2
78 Run Away • Real McCoy 79 Make Me Lose Control Eric Carmen	3 3 3 4	1 2
80 Freeway Of Love Aretha Franklin	3	1 P 1 I
82 I Have Nothing • Whitney Houston	3 4	5 2
83 Don't Turn Around • Ace Of Base	+	4 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
85 My Love Is Your Love A Whitney Houston	÷.	2 2 2
86 A Woman Needs Love (Just Like You Do) Ray Parker Jr. & Raydio	4	2 2 2
88 I'm Every Woman • Whitney Houston	4	2 2
89 Suddenly Billy Ocean	4	2 2 2
90 Ine Other Woman Ray Farace Jr. 91 Songbird Kenny G	4 4	1 2
92 I Believe In You And Me A Whitney Houston	4	1 2
94 1'll Be Your Shelter Taylor Dayne	4	i î
95 Been Around The World ▲ Puff Daddy	4	1 1 1 1
97 With Every Beat Of My Heart Taylor Dayne	5	4 I
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100 Diggin' On You TLC	5	3 2



#### THE BILLBOARD INTERVIEW Continued from page 110

that digs deeper than she's ever dug before and shows her great vocal and musical talent to be at her best. With respect to new artists, we're in the process right now of really breaking Angle Stone.

Then there's Next's second album, which will be coming out in the next few weeks. It's real strong, and it will show that their platinum debut album was no fluke. There's the introduction of a new group. Westlife, who's already had an unprecedented five No. 1 hits in the U.K. from their debut album. We're still very actively working on additional

cuts from LFO, whose debut album is well beyond platinum, and we're about to launch Five's second album with their debut album a platinum seller. So I think that this [teen-pop] area that's been so commercial-ly rewarding for Jive Records and my friend Clive Calder will have strength and vitality for Arista

There's a DJ Quik second album on Arista that is cutting-edge and powerful. I'm ver gratified with the first week sales of Bad Boy's Black Rob. It entered the album chart at No. 3, and there's no doubt that Black Rob will be a major artist for Bad Boy. I think the Carl Thomas album will also be a



Shannon Curfman

major album for Bad Boy and quiet the skeptics who-after Puffy batted 1000, seven for seven-wondered where his new artists would come from. He's answering with Black Rob and Carl Thomas, and that will say a lot. Toni Braxton's long-awaited new album will be major. Orders are pouring in, and La Face will ship well over 1,000,000 units. The first single's soaring up the charts and is a big hit.

There will be that and Pink, an exciting new artist, plus the cutting-edge, much antic ipated Outkast, from LaFace-all of whom are major. And then there are the new album from Brad Paisley and Phil Vassar from Arista Nashville, which will have them join their very successful tradition of Alan Jackson and Brooks & Dunn. So I really think the heat is across-the-board, and you add to that the Santana continuing sales ...

Who are some of the new artists we should watch?

Carl Thomas, Pink, Black Rob and Westlife are just really in the process of breaking wide open, as are the debut albums of Angie Stone and LFO. And we've just released a few weeks ago a 14 year-old guitarist, Shannon Curf-

man, a dazzling guitarist; every week, she's coming in stronger and stronger, making a major mark both in person and on her tour. This album is sort of grass-roots, but it has a life of its own with two different cuts breaking out of the rock and triple-A formats. And finally, last but by no means least, is Dido. She's breaking the way that Sarah McLachlan broke. She's up and scanning about 165,000 al-LFO bums 4,000 a week

What are your current impressions of Patti Smith?

She's just a unique, incredible, renaissance woman. She's one of the great women of our time. She has a special place in rock history. In person, she's a revelation. She just appeared at South By Southwest and the reaction was astounding. So I hope that, in this world where modern rock seems to be keyed to only the latest sound and is so narrowly male-oriented, that a unique and charismatic female rock 'n' roller like Patti Smith will be included in their horizons. She's magnetic today, and there's nobody who can top her. She's just a powerful force, and her new album is getting the best reviews of her life.

I was at her concert a few weeks ago at the Bowery Ballroom. She seemed pleased that you were there and wanted everyone to know it. Do you still go out a lot to hear music?

I go out about once a week to a concert, and I love doing it. It's oyous. Otherwise, I'm working here in the office or at a studie with music until 8:30 or 9:00 pm. It's just what I love doing.

#### Is it harder to find new artists to sign these days, with all the competition among labels?

It's always been difficult to have high standards and be selective. We're being offered more than we've ever been because of the success we've enjoyed. But you've got to be

selective and not affected by the hype of networkers

#### What's your vision for the future of Arista?

My hope for Arista will always be that, with or without me, it will just continue the lega-cy of unique stars who can affect people's ves all over the world

#### What are your goals and plans?

My contract is coming to an end, and I'm considering all the exciting opportunities that are in front of me. The business is changing with all the mergers taking place, and so it's a good time to sit back and determine what will make me happy doing what I do and where, simply put, I can best enjoy meaningful hits and significant artists. This is definitely not a fun business without either of them.

+, still charters as of April 8, 2000



## What A Year, Clive...

Oh — and congratulations on the other amazing 24!

Many thanks and much love, Susan and Lois

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## Songwriters & Publishers

## **Decca Revives Cast Album Division** MCA/PolyGram Merger Spurs Slate Of New Releases, Reissues

#### BY IRV LICHTMAN

NEW YORK-At Decca Broadway there's no music like show music. whether past, present, or future.

Decca Broadway, the repository of classic American and London cast albums, is being refurbished and will release its first new Broadway cast recording since the merger of MCA's and PolyGram's music interests last year. In addition to a treasured collection of Broadway cast albums from the original Decca

label and its onetime sister label Kapp, the merger brings into play cast albums formerty released by PolyGram, Polydor, and Mercury. other among

lahels

On May 23 the company plans to release "The Wild Party," which opened April 13 on Broadway starring Mandy Patinkin and Eartha Kitt, with a score by Michael John LaChiusa. The session producer is Phil Ramone. (This cast album is not to be confused with a ularly titled musical that had a limited run at Lincoln Center this season and has been recorded by RCA Victor.)

Chris Roberts-chairman of Universal Classics Group, which also oversees show music and jazz, a function he carried over from his association with PolyGram-says that "the cul-ture of show music" coexists well within a classical or jazz environment. "Decca has a history and has a home [in my division]."

Although he recognizes the commercial limits of a show catalog these days, Roberts says a catalog such as that under his domain cannot stagnate "And if you bring it to life it can't be

TIME AFTER TIME"

Written hy Cyndi Lauper and

R. Hyman

Published by Rella/Sony/ATV

Songs (BMI)

1980s pop tunes have recently been

fodder for R&B and rap artists.

Many artists have sampled or cor-

ered '80s classics with successful

results. For example, Cyndi Lau

per's "Time After Time," which

originally reached No. 1 on The

Billboard Hot 100 in June 1985.

was also a hit for Inoj. The latter's

bass-heavy cover which was

included on So So Det's "Bass All

Stars" compilation, would also see

success, peaking at No. 6 on the

Hot 100 in 1998. The third time

done without a contemporary presence in the marketplace," he adds. "We have the scope and organization [to do it right]. The judgment is not that it makes sense but that it makes sense if you do it right." With "The Wild Party," Roberts

suggests that, beyond the intrinsic merits of making the album, it also signals Decca Broadway's commitment that "we're not in it for the short term." Until now, Decca Broadway's more endary run of four decades.

On May 2 "Riverdance On Broadway" was released, with six new musical numbers.

On May 9 the label will market West End productions of "Song And Dance" and "Starlight Express.

On May 16 the label is rereleasing three original-cast recordings of the Rodgers and Hammerstein standbys "Oklahoma!," "Carousel," and "The King And I"-some with bonus tracks. The 1943 Decca recording of the original Broadway production of "Oklahoma!" is considered to be the first to use both the theater cast and orchestra/conductor of an American musical.

Along with "The Wild Party," May 23 also sees the release of "Broadway's Leading Men." The original-cast album of "Guys And Dolls" is due June 27. The original Broadway cast album of "Annie Get Your Gun," with bonus tracks, is due July 25.

Other Broadway reissues are due in the fall, in addition to the London cast album of the current "Mamma Mia!," with Abba songs by the group's Benny Andersson and Bjorn Ulvaeus.

Also scheduled for the fall are releases of the original-cast albums of "Fade Out Fade In." "Man Of La Mancha." and, in its first CD appearance, "Jerry Orbach-Off-Broadway" (the veteran stage and TV star was a key member of the original "Fantasticks (tace)

Brian Drutman, director of Decca Broadway and another PolyGram alumnus, says show music fans can look forward to other releases, some of which will make their debut on CD.

Says Roberts, "We're just starting in the infancy [of the program], but we know there are so many treasures out thore !



CD cover for "The Wild Party"

recent cast albums have included London West End productions of "Jesus Christ Superstar," "Saturday Night Fever" (both of which are now playing on Broadway), and "Whistle Down The Wind." In addition, the company has issued an album by Sarah Brightman called "Songs That Got Away,

Wherever possible, the reissues will contain bonus tracks of material not included in the original LP or CD releases

On April 25 the label released a repackaged and remastered CD of the cast album of "The Fantasticks," the 1960 off-Broadway show with a leg-

'THEY'RE PLAYING MY SONG'

Tallalan Balla Balla Balla Balla Baller by Irv Lichtman

next day and began to sing it her-Vords & Music

"My wife, Edith, said, 'It's a wonderful song, but it's too short. You should write another chorus,' " Drake says. "I explained that the scene in which it is sung in 'Sammy' is a seduction scene. but that the other woman involved is the daughter of a banker who controls the film studio at which Sammy is a producer. And it is this daughter who sings the song on the way to seducing Sammy, who, considering her nerve-rack ing background, wants to share nothing of a lurid kind with her. It is sung once-and out, end of scene

Drake says his wife is "not a girl easily put off. She said, 'But songs have a life of their own after the stage life, just as another song from the same show, 'A Room Without Windows.

"She kept insisting, from breakfast to pillow talk. I broke down under the constant barrage and wrote a second chorus," he says.

And, indeed, Meyer does sing

the song on Original Cast Records' "What You'd Call A Dream," which was released May 3. She opens the album with the song and thanks Drake for the additional chorus in the liner notes

Upcoming live engagements for Meyer include a May run at Danny's Skylight in New York and appearances this fall at the Algonquin Hotel's Oak Room in New York; Odette's in New Hope, Pa.; and the Kennedy Center for the Performing Arts in Washington, D.C.

THE ASCAP FOUNDATION is seeking submissions for its annual East Coast Song writers

Workshop program, which offers writers а to chance have their material played before a panel of music indus-

try pros, including fellow writ-

ers, music publishers, producers, and A&R executives.

Free and open to all regardless of performance right ties. the workshop can be attended by sending a recording of two original songs with lyric sheets, brief bio information, address, and daytime telephone number to the ASCAP Foundation, 1 Lincoln Plaza, New York, N.Y. 10023; attention Songwriters Workshop.

The workshop will begin June 14 at ASCAP's headquarters in New York. But hurry, because time is running out for submissions. The deadline is Friday (12).

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications: 1. Korn, "Issues.

- 2. Sublime, "Greatest Hits."
- 3. Santana, "Supernatural."
- 4. Celine Dion, "All The Way . A Decade Of Song.
- 5. Kiss, "Guitar Anthology.

may be a charm for EastWest recording artist Lil' Mo, who recorded the song for her debut album, "Based On A True Storn "I've always been a Cyndi Lauper fan," says Lil' Mo,

who also wanted to cover a Madonna song for her debut. "I couldn't think of anything to do by Madonna on this first album, so it was suggested to me that I do Time After Time' and do a

Madonna song on my next album Lil' Mo says the song was originally cut as a demo. "We were just doing it to do it. We slowed it down, made it into a ballad, and added a choir

It wasn't until Lil' Mo performed the song live at a party that she knew it was the one. "I went to

this narty, and they wanted me to perform, so I decided to sing it. When I finished the audience was

this

standing there with their mouths open; I knew I had to put this on the album."

The 24-year-old singer/songwriter did have reservations about remaking such a popular song. "At first I considered how many people had done the song, but no one has done it like

Lif Mo hopes the popularity of the song and her version of it will open doors for her, possibly winning her a pop audience. "I want this to be my last single off of this album, so when I come out with my next album [my version of the song] will have crossed me over."

#### SONG CREDITS

THE HOT 100

IIA MARIA • Wyclef Jean, Jeny Duplessis, Carlos Santana, K. Perazzo, R. Rekow • Sony/ATV Tunes/ASCAP, Huss Zwingli/ASCAP, Tetlass/BMI, EMI Blackwood/BMI, Stelebella/ASCAP HOT COUNTRY SINGLES & TRACKS BUY ME & ROSE - Jim Funk, Erik Historitoger - Rex Bennon BM, Stone lickenlooper +Rex Bens Blue Plate/BML Bug/Bit a Comet/DMI Trice/

HOT RAB SINGLES

HE WASN'T MAN ENOUGH + R MAN ENOUGH - Rodney Jerkins, Fred Jerkins III, LaShawn Danisis, Harvey Rodney Jerkins, BML, EMI Blackwood BML, Fred Jerkins III BML, Ensign BML LaShawn Denisit-IASCAP EMI Acti/ASCAP. TAol Mer/ASCAP

HOT RAP SINGLES WORRI E WORRI E + Manher B SI gic, Mystikal, Krazy - Big P/DML HOT LATIN TRACKS A EMOA/ASCAR

How A Song Got A Second Chorus.

Thanks To The Writer's Wife

WIFELY PERSUASION: This

is the tale of a song that became

longer decades after its appear-

lyricist Ervin Drake tells Words & Music, Yanna Avis,

the French wife of Warren

Avis, founder of Avis Rent-a-

Car, sang one of his songs, "The

Can Do," from his 1964 musical,

Columnist Liz Smith attended

the opening night performance at the Firebird Cafe in New York, as

did Drake, his wife, and cabaret

star Bobby Short. Smith wrote

about the song in her review the

self at parties.

The song was

also picked up

by cabaret per-

former Jamie

Meyer, who

was preparing

to make her

solo debut on

CD.

"What Makes Sammy Run?"

Friendliest Thing Two People

Two years ago, composer/

ance in a musical.

#### Billboard

### TOP CLASSICAL ALBUMS

MAY 13. 2000

THIS WEEK	UAST WELK	WHSI CRUCHWEL	COMPLET FROM A NOTIONAL SUMPLE OF RETIRE STORE MASS MERCHANK, CONTROL MASS MERCHANK, MO MERCHANK STORE STORE MASS MERCHANK CONTROL OF MERCHANK AND MERCHANK STORE S						
1	1	25	ANDREA BOCELLIA NO. 1 SACRED ARIA	s					
2	2	6	YO-YO MA/EDGAR MEYER/MARK O'CONNOR APPALACHIAN JOURNET	Y					
3	3	22	CHICAGO SYMPHONY ORCHESTRA (LEVINE) FANTASIA 2000 WALT DISNEY BIO366117 98 CDI	0					
4	5	8	ANDRE RIEU PHILPS 450054 110 96/17 980 100 YEARS OF STRAUS	s					
5	8	2	KRONOS QUARTET HONESUCH 79490 (16.97 CD) CARAVAN	N					
6	6	1	VARIOUS ARTISTS HARMON VIRGIN 48634 (22 98 CD) HARMON	Y					
D	NE	WÞ	VARIOUS ARTISTS EMICLASSICS 56961 [16.97 CD) PAUL MCCARTNEY: A GARLAND FOR LINDA	A					
8	1	56	VARIOUS ARRISTS THE MOST RELAXING CLASSICAL ALBUM IN THE WORLDEVER CIRCAVIRGIN 44890 19 98/16 980	ę					
9	NE	WÞ	LES ARTS FLORISSANTS/WILLIAM CHRISTIE HANDEL: ACINA ERATD 80233 (50 97 CD)	A					
10	13	5	NIGEL KENNEDY EMI CLASSIC KENNED CLASSIC KENNED	Y					
11	9	43	VARIOUS ARTISTS THE BEST OPERA ALBUM IN THE WORLD EVER CRCAVIRGIN 42203 (19 98/22 98)	t!					
12	10	4	HILARY HAHN SOVY CLASSICAL \$9029 (16 98 EQ CD) BARBER AND MEYER VIOLIN CONCERTOR	s					
13	11	64	YO-YO MA SONY CLASSICAL 60080 (1D 98 EQ16 98) SIMPLY BAROQUI	E					
14	NE	WÞ	040051 000050						
15	RE-E	NTRY	LIBERA LIBERA	A					

### TOP CLASSICAL CROSSOVER...

1	1	59	CHARLOTTE CHURCH & NO.	MOLCE OF AN ANGEL
2	2	24	CHARLOTTE CHURCH A SONY CLASSICAL 64356111 98 EQ17 981	CHARLOTTE CHURCH
3	4	47	SARAH BRIGHTMAN THE ANDF REALLY USEFUL/DECCA 539330 (11 98/17 98)	REW LLOYD WEBBER COLLECTION
4	3	52	LONDON SYMPHONY ORCHESTRA (WILLIAMS) A SONY CLASSICAL 61816 (11 98 EQ/18 98)	STAR WARS EPISODE & THE PHANTOM MENACE
5	5	54	SARAH BRIGHTMAN . NEMO STUDIO/ANGEL 56769 19 98/16.980	EDEN
6	1	10	WILLIAM ORBIT MANERICK 47596 (17.98 CD)	PIECES IN A MODERN STYLE
1	6	48	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 6301D (1D 98 EQ/16 981	THE RED VIOLIN
8	8	6	UTE LEMPER DECCA 466473 (1D 98/17 98)	PUNISHING KISS
9	9	8	GROVER WASHINGTON, JR. SONY CLASSICAL 61884 (1D 98 EQ/16 98)	ARIA
10	10	6	VARIOUS ARTISTS WINDHAN HILL 11422 (16 98)	MOZART VARIATIONS
11	11	26	JOHN WILLIAMS SONY CLASSICAL 51333 (24 98 EQ CD)	GREATEST HITS: 1969-1999
12	12	23	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
13	RE-ENTRY THE LOS ANGELES GUITAR QUAR		THE LOS ANGELES GUITAR QUARTET SONY CLASSICAL #9100116 98100 CD	AIR AND GROUND
14	13	70	JOHN WILLIAMS/CHRISTOPHER PARK SONY CLASSICAL 61649 (17: 98 EQ CD)	ENING STEPMOM
15	RE-U	ATRY	JESSYE NORMAN	I WAS BORN IN LOVE WITH YOU

Internal A EAA certific nd symbol indicates to the RIAA multiple

3 508

TOP CLASSICAL EUDGET

2 20 CLASSICAL FAVORITES VARIOUS

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OUS ARTISTS PLATHUM 4 SPANISH GUITAR MUSIC JOHN WILLIAMS

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## Artists & Music



hu Bradley Bambaraer

BUSINESS AS USUAL: In 1973 Columbia Records aimed to marshal its pop resources by scaling back its iazz business, in the process dropping several artists from its active roster. Incredible though it seems now, those artists included legends Charles Mingus, Ornette Coleman, Bill Evans, and Keith Jarrett. The move incited much Sturm and Drang in the jazz world at the time, but the music went on to survive, even flourish. A couple of years later, Jarrett issued one of the biggest-selling jazz albums of all time, via German art-house indie ECM, reinforcing the idea that Columbia's executives weren't always prophets when it came to profits. And starting with the mid-'80s, Columbia came to its senses, and the company got back into jazz, becoming a major purveyor of new recordings once again and making a mint off its golden back catalog.

Such cyclical shifts in the music industry's balancing act of art vs. commerce should be kept in mind when considering the reported scaling back of BMG Classics (Billboard, May 6). By July 1 BMG will fold in the back-room operations of its classical, jazz, new age, and world music labels under the aegis of the pop division, RCA Records, laving off many employees in the process. As part of a particular re-evaluation of its classical commitments, the company has canceled recording sessions, nullified several artist contracts, and put reissue projects in limbo. While drastic and dispiriting, this isn't all that surprising. BMG's reorganization is not only akin to what other major labels have been doing, it is the culmination of the firm's ongoing nullback from classical music.

The writing appeared on the wall a few years ago. when BMG closed its forward-minded Catalyst imprint despite several marvelous releases in just a couple of seasons. It also dropped such great artists as pianist Peter Serkin and let many recordings go out of print. The company's association with ECM in the U.S. decayed to the point where the label moved to Universal. And while RCA Red Seal has continued to put out admirable (and purportedly profitable) new albums from the likes of Michael Tilson Thomas, Evgeny Kissin, and the Harp Consort, the label has also been gradually limiting its investment in new classical A&R. often substituting a stream of marketglutting and often absurd theme compilations. By all reports, BMG executives treated RCA's "William Kapell Edition" reissue as a losing proposition before its release, stressing out engineers and project managers-until the full-price seven-disc set earned awards and enough glorious press to ship a respectable 15,000 copies worldwide.

All classical music lovers would like to see major corporations invest some of the massive profits gleaned from teen pop into more culturally restorative products. Once, the classical music busi the music business, and the heritage within EMI, Columbia, and RCA buffered classical products against the popular tide. That's not the way of the world anymore. The multinational entertainment conomerates of BMG, Universal, Sonv, Warner, and EMI are no longer even putatively engaged in the business of making money by way of creating culture; they are engaged in the business of making money period-lots and lots of money, the quicker the better. And since classical music has ceased to be thought of as big business (although only in the America of 2000 could an annual \$500 million-plus domestic business not be considered big), the majors are going to limit their involvement in the genre. But while this no doubt means the end of an era, it hardly means the end of the art.



Another issue not pointed out often enough regarding classical music is that, more than with any other corre the market for classical music is international. The U.S. presents great potential in terms of classical music, but SoundScan reports are only a small part of the reality compared with the yield in Europe and Japan. For instance, Harmonia Mundi's threedisc set of Bach's St. Matthew Passion with Philippe Herreweghe has reportedly sold about 40,000 copies, with less than 10% of that number coming from the U.S. Despite critical acclaim, RCA's 92-CD "Rubinstein Collection" has been reported as a commercial disappointment stateside-but 4,000 copies of the super-deluxe boxed set have been shipped worldwide, according to the label.

With reported production costs of \$500 per set (on 6,000 produced), a dealer price of \$1,000, and a retail list of \$1,500, the "Rubinstein Collection" would seem poised for profitability. Plus, more than 25,000 copies of a midprice sampler disc from the set have been shipped. And although the details are not known at this point, there will likely be individual volumes issued from the boxed set (the Chopin. French, and Spanish repertoire, etc.), which will undoubtedly help boost the project's bottom line for a long time to come. Also, let's not forget that the actual Rubinstein recordings more than paid for themselves generations ago.

Although the majors have a real caretaker respon sibility for the great catalogs they own, we should not expect any corporation to record another cycle of, say, Beethoven symphonies if it isn't prepared to lose money in a ridiculously saturated market. And vet BMG's now-endangered bargain imprint. Arte Nova, has managed to ship some 60,000 copies of its lauded five-disc Beethoven symphonies set with David Zinman: that's a good number even at budget price. This month brings an Arte Nova Mozart violin concertos set from Zinman with soloist Pamela Frank

Until BMG's mid-summer shakeout, a few more new RCA recordings will see light. We can look forward to this month's "Copland The Populist" album from Tilson Thomas and the San Francisco Symphony-the only orchestral team that consistently places its releases in the upper reaches of Billboard's classical chart. There's also a Ned Rorem recital from countertenor Brian Asawa. June brings a Beethoven sonata disc recorded by Serkin several years ago. (Another Serkin album that RCA left sitting on the shelf-the sublime cross-cultural recital "The Ocean That Has No West And No East"-was rescued and just released by Koch.) Reissuewise, among the last of the fine "High Performance" series that we'll likely see for a while is a Rachmaninoff Third from Vladimir Horowitz. There will also be a Melodiva set of Evgeny Mravinsky's Shostakovich symphonies. Let's hope at least some of the money BMG saves on making fewer classical records will be invested in promoting them more vigorously.

## Artists & Music

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## Lineup Packed For Conjunto Festival

This week's column was prepared by Panin Rure

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E.ESTEFAN JR., I VZAME

DIE-HARD AFICIONADOS of conjunto music will flock to San Antonio for the Tejano Conjunto Festival (TCF), the largest gathering of conjunto and accordion talent anywhere in the world. The festival unfolds Tuesday (9) for a six-day run overflowing with live music, student recitals. Hall of Fame inductions, and just plain of good times.

Festival director Pilar Chapa says the TCF Hall of Fame inductions of pioneer acts Carmen Y Laura and Henry Zimmerle will be presented by fellow luminaries Flaco Jiménez and Paulino Bernal on opening night at the Guadalupe Theater.

Zimmerle, 59, is a 45-year veteran who comes from a musical family. His father, Henry Sr., played bajo sexto; his uncle Fred was accordionist with the well-known Trio San Antonio: and his grandfather William was also an accordionist.

With his Conjunto San Antonio, Zimmerle has produced more than 100 recordings and scored with a song his father had written, "El Señor De Los Milagros." Zimmerle has also written the hits "Mis Penas," "Borracho Me Han De Amar." and "Mi Negro Traicion."

Carmen and Laura Hernández

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were born five years apart (respectively, 1921 and 1926) in Kingsville. Texas. The sisters began recording 78s in the late '40s when Carmen's hushand. Ideal Records co-owner Armando Marroquinn, became fed up with trying to import Mexican records for his jukebox business. Marroquinn set up a small recording studio in the kitchen, where the sisters recorded a number of singles, including "Se Me Fue Mi Amor," one of their biggest.

Performing opening night will be accordionist Angel Flores and his band, Los Alacranes, one of the most underrated outfits in conjunto. Whether slow brooding boleros or blistering rancheras, Flores performs with depth and conviction, especially on his signature tunes "Como Te Llamas Paloma" and "Besitos De Manzana

From Wednesday (10) through May 14 the festivities move to the heart of San Antonio's West Side to Rosedale Park, a scenic setting atop a hill overlooking the cityscape. For four nights, more than 30 hands from pioneers like Valerio Longoria and Mingo Saldivar to upstarts like Victoria Y Sus Chikos and Grupo Aventura, will unleash their magical music.

A new twist this year is ladies night on Wednesday (10) with Stefani Montiel, Shelly Lares, and Elida Y Avante in addition to Michael Salgado. The zany Grupo Vida and La Tropa F co-headline on Thursday (11) A sterling lineup is scheduled Friday (12) with David Marez, Ramiro Herrera, Roberto Pulido Y Los Clasicos, and Ruben Ramos. This night will have it all-soul, R&B, romantic ballads, foot-stomping polkas, and the blues-drenched rancheras that Ramos and his big band excel at.

Another fine accordionist, Sandy Sanchez, opens at noon on Saturday (13), and the lineup sparkles with an excellent combination of A-1 talent: Grupo Poder, Linda Escobar & Kenji "El Gato" y Conjunto J, Vale-rio Longoria, Nick Villarreal, Mingo Saldivar, Los Dos Gilbertos, and Ruben Vela.

The final night, May 14, is another daylong affair, but some new faces are among the hands to watch: Jimmy **Beiarano Y Los Custro Vientos** Los Pekadorez, Ricky Naranjo (son (Continued on next page)



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## Artists & Music

#### NOTAS

(Continued from preceding page)

of the late conjunto legend Ruben Naranjo), and Edgar Vasquez. All relatively new faces, but all have demonstrated an understanding of their craft and an ability to deliver on the promise of conjunto: that with the cathartic power of bluesy policas and rancheras, emotional release and real joy can be distilled from hard times. For details call the festival office at

For details call the festival office at 210-271-3171 or go online to guadalupeculturalarts.org.

LATINO ROCK NEWS: Chilean rock group La Ley will headline the Latin Alternative Music Conference's Central Park Summer Stage show Aga. 12 in New York City, Also performing will be Los Amigos Invisibles (from Venezuela) and Illya Kuryaki & the Valderramas (from Argentina).

The concert will be free and opento the public The conference is scheduled for Aug. 12-16 at the Hilton Hotal and Towers. Other features of the conference will be the Watchay Latin Warped Dary performance at Irving Pluza, the Acoustic Writersin-The-Roand With major artists of the genere performing on acoustic guitar), an opening right party, and the La Banda Elastica Magazine Awards Show.

"The purpose of the conference is to help bring Latino rock and hip-hop to more mainstream audiences for Latino and Anglo," says conference co-organizer Josh Norek. "We want to figure out how to make the market grow."

For more information, go to the conference Web site at latinalternative.com; to register, call conference co-producer Tomás Cookman at 818-763-1397.

Speaking of rock events, the Austin, Texas-based rock artist Alejandro Vallejo, who was recently signed to the Crescent Moon/Sony Music label, is hard at work on his debut album, which will have Englishand Spanish-language tracks.

Manager Mark Proct of Mark 1 Management described the music as Pearl Jam meets Santana. "It is a modern rock with a Latin flavor and heavy guitars," says Proct. The sixpiece band is led by Vallejo and his brothers A jand Omar, who were borth in El Campo, Texas, and whose parents are from Guatemala.

Michael Hernandez of the Austinbasel Latin Fork Allmace was invied to the Cn6 Sol Latin Film Festval in South Paire Island, Texas, to screen the documentary abot by Veronica Cavazoa, a University of Texas film student. "The piece is capable Alberthous in its a documenespoid movement in Austin", says Hernandez. "This is really cool because thas footage with the hands Resorts, Los Skarmales, and De Sangre in concert and the local mokers scene."

FUSION: One of the recent trends in Latin music has been the fusion of styles, as in hip-hop and punk, rap and rock, funk and metal. A wide range of acts fitting into these niches



SERGENT GARCIA

includes Molotov, Ozomatli, Control Machete, Viva Malpache, Proyecto Uno, Los Mocosos, Ilya Kuryaki, Café Tacuba, El Gran Silencio, and Todos Tus Muertos.

Now comes a band that stretches the term fusion to a higher level— Sergent García. The Paris-based act's new release, "Un Poquito Quema'o" on the Higher Octave World label, has turned heads and drawn rave reviews. The album is a rollicking mixture of horns, percussion.

and piano that drives a zany blend of reggae, rock, ska, funk, rap, hip-hop, metal, soul, and dance/pop.

"I liked the idea of creating a fusion of music, of culture," says lead singer **Bruno** "Sergent" García, 35. "In today's workd, anyone in any part of the world can hear and play music from any part of the world, as long as you respect tradition."

García, a Paris-born rapper, guitarist, and singer of Spanish. French, and Algerian descent, earned bis musical chops playing the French alternative rock and punk scene in Paris as a member of Ludwig Von 88. But he always had a healthy respect for Afro-Cuban artists.

García is on a short U.S. tour, opening alternatively for the Afro-Cuban band Los Yan Yan and Los Lobos. García performs May 6 at San Juan, Puerto Ricol Beach Featival at the Tropimar Beach Club; Sunday (7) at Atlantás Music Midtown Festival, Tuesday (9) at Los Angeles Roxy Theatre, Wednesduy (10) at San Francisco's Slim's; and Saturday (13) at New York's Mereury Loange.

Billk				MAY 13, 20
I	Ö	p	New Age Albu	ns.
THIS WEEK	LAST WEEK	WKS DN CHANT	COMPLETION A NUTONAL SUMPLE OF RETAL STORE MASS REPORTS COLLECTER, COMPLET, AND PR TITLE IMPRINT & NUMBER DISTRIBUTING LABEL	
1	1	5	NOLVEAU FLAMENCO	DTTMAR LIEBERT
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3	3	66	DESTINY  WINDHAM HILL 11396	JIM BRICKMAN
4	4	55	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HUL	YANN
5	6	2	PURE MOVIES 2 GARDEN CITY 34580/GTSP	THE JOHN TESH PROJECT
6	7	5	COLLECTIVE FORCE	3RD FDRCE
7	8	9	ANCIENT JOURNEYS	CUSCO
1	11	4	GYPSY FIRE NARADA (8989)//RCM	VARIOUS ARTISTS
9	5	60	MANNHEIM STEAMROLLER MEETS THE MOUSE	MANNHEIM STEAMROLLER
10	9	82	FORBIODEN OREAMS BMG SPECIAL PRODUCTS 44801	YANNI
11)	88-1	NTRY	SIMPLY GRANO	LORIE LINE
12	10	5	CELTIC JOURNEY	VARIOUS ARTISTS
13)	15	4	BEST OF MICHAEL HEDGES	MICHAEL HEDGES
14	12	16	RIVER OF STARS	2002
15	14	13	EAST OF THE MOON	DAVID LANZ
16	19	79	PURE MOVIES	THE JDHN TESH PROJECT
17	13	3	WATERS OF EDEN	TONY LEVIN
18	23	28	WHISPER TO THE WILD WATER	MAIRE BRENNAN
19)	25	52	LANO OF FOREVER	2002
20	16	54	DAWN OF A NEW CENTURY	SECRET GARDEN
21	18	65	ONE WORLD	JOHN TESH
22	22	33	WINTER LIGHT PRIVATE MUSIC 62176/WINDHAM HELL	YANN
23	21	14	THE JOURNEY-THE BEST OF ADIEMUS	KARL JENKINS
24	24	38	NO STRINGS ATTACHED	GOVI
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### S. African Oance Music On The Rise Labels, Radio, And Retail Report Upswing With Compilations

#### BY DIANE COETZER

JOHANNESBURG-Meet the new 'Dance music is like pop-same as the old pop?

Fueled by enthusiastic local DJs and labels, South Africe's dance music market is enjoying a vigorous upswing, with sales of several compilations having achieved multi-platinum status in the past year and the genre gaining increasing prominence across racial and age barriens.

BMG Africa international marketing and A&R manager Spiro Damaskinos says, "The fact of the matter is that dance music is like rock was in the 70s. It's evident in the high record sales as well as the prominence given to the genre on radio and at a retail level."

Warming to his theme, he describes dance music in South Africa as "the new pop—and we've yet to reach the ceiling on its potential."

The most successful of the locally released compilations is the "Bump" series on Johannesburg-based Gallo Record Co.'s RPM Dance label. "Bump" has largely found favor among white clubgoers with its collection of licensed international hits.

The series has steadily gained

## Italy's Federation Of Music Plans Own 'Grammies'

#### BY MARK DEZZANI

SAN REMO, Italy—Italy's annual music awards, Premio Della Musica Italiana (PIM), will soon face competition from an "official" event being planned by the Italian Federation of Music Industries (FIMI).



Set for launch in Novembor this year, the Lalian Grammies, as they are being provisionally liabeled, are still in the planning stage. Although a representative for FIMI conficial statements and the statement of the work of the statement awards event in Italy has been in the piceline for several years, but plans were stalled in 1997, when (Continued on page 124) rock was in the '70s'

#### - SPIRO DAMASKINOS -

momentum since "Bump 1" was released in November 1957, with the most recent title in the highly successful aeries, "Bump 5," registering sales in excess of 215,000 units, according to Paul De Klerk, RPM marketing and A&R manger. That represents a steady rise from the first volume's 63,000 units, volume's units, each; and "Bump 4," which notched 102,000 units (double-platium status).

"When 'Bump 2' passed the 50,000unit mark on its way to 70,000, it became the first time a dance album had ever reached the platinum mark here," recalls De Klerk. "Before that, our biggest-selling title was 'Dance Adrensiin Vol. 11,' which shifted 30,000 units."

He attributes much of the success of the mainstream "Bamp" compilations to a concerted radio advertising campaign as well as the evolution of "Bump" as a brand, aligned with a "superclub" of the same name out side Johannesburg. That club operation is in the process of expanding into several other key South African cities.

De Klerk notes, "Our team here at RPM, the 'Bamp' [club] people, and DJ Costa, our mixer, take great care to put together an album with tracks that work on the dancefloor. There's no doubt that 'Bump' is a mainstream dance compilation."

Less mainstream but also enor-(Continued on page 129)



Peer Group, Thermute: European president Michael Karmittell hostind a neorat Continenta European Allering in Hamburg test more reactives from the publishand operations in mine European countries. On the sports was document of ear hosting test and the sport of the sport of the sport of the sport hosting test and the sport of the sport of the sport of the sport director for the Netherlands, Rein Boyer, managing detector for Fancer. Hasta Algular managing director for Sparin Haesa Booger, managing director for Saveders, Johannes Ladier, managing director for Austina, Alain Dane, coopright administradiatation European (Saved Haesa) and Booger, managing director for Saveders, Longean VI of antibus admin, and Fanco Da Hostin, anaging darector for hast company VI of antibus admin, and Fanco Da Hostin, anaging darector for hast hosting test sport for the sport hasta and the top the hosting and administration of the sport of the sport for the sport of the spor

## Zomba Sets Up Local Division In New Zealand

CARTH

#### BY DAVID MCNICKEL

AUCKLAND, New Zealand—The Zomba Group is extending its global reach with the establishment of a new local division in New Zealand, headed by a familiar face in the Australasian music industry.

Although he told Billboard only a few months ago (Billboard, Dec. 4, 1999) that he was looking forward to a life of golf and fishing during his

retirement, it appears former BMG New Zealand chairman Morrie Smith has decided to hang up his clubs and rod for the time being. He has joined the new Auckland-based venture in the role of managing director.

"I had a wonderful four months off," he says now. "But there's a real excite-

ment and satisfaction in getting a No. 1 in the chart, and you miss that when you retire."

Zorina New Zealand will scon no kopere querate from BMCs local hand office in paranell, asys BMG New Zealand managing director Stauzer Rubin, and is moving to its own premises in the Auckland subarbor Grafton. Starting July 1, Zomba's existing arrangement with BMG witches from a liveraing doal to a hashin says BMC will contains to have directory and the start of the start directory and the start of the start directory with the shared with Warner Music and EML.

At year-end 1999, industry estimates give BMG New Zealand 14.07% of the country's estimated \$160 miliion New Zealand (\$80 million) music market. Although Rubin describes Zomba's contribution to that as a "fair

chunk," he says losing the Zomba license will not make a "huge dent" in BMG's overall market share.

Smith says he aims to achieve "a 4% to 5% share" for Zomba in 2001.

Key to Zomba's success in New Zealand recently has been multiplatinum albums by Britney Spears (triple-platinum with "... Baby One More Time'—45,000 units sold) and Backstreet Boys (approaching

triple-platinum with 'Millennium''). Rubin says these have been Zomba's "two biggest albums' in the territory to date, with 'N Sync's April release "No Strings Attached" shipping 7,500 units.

Scott Murphy, managing director of Zomba Records Australia, says the New

Zealand division will "ift into Zonha worldwide under the Australian operation" and "will work closely with the Australian team in breaking cross-Tasman hits." (The Tasman is the sea that separates New Zealand and Australia.)

Smith, who took up his new role April 1, has a long track record in Ad& R he signed Abba in the Australasian territory in 1974 and was instrumental in signing INXS to RCA in 1980). He says signing local acts is on his agenda, but not for another eight months at least. Zomba New Zealand will have a

Zomba New Zealand will have a sales, marketing, and promotions team of five or six people. "We'll start with that and build from there," Smith says. "I don't want to get into the position of too many staff and not enough product."

Zomba confirms that Jive label manager Gary Fortune will be joining Smith in the new venture.

## Naxos Steps Out To World Beat With Imprint

#### BY DAVENA MOK

HONG KONG-An Indian sitar maestro and a Hong Kong drummer lead the May leanch of budget label Naxos' new world-music imprint.

"Naros is mostly a classical label," says Andrew Stans Marca Marca Marca Cloud, and now Naros Ward Imprints. "Bar we though the market for world music lovers was wide open locause if" afficiati for international record labels to sign unique ethno-fusion musicians or indigenous musical acts that don't cater to the mass market. As with oher Naros lines, we can bring these artists to the market at a good price." Naxos is owned by HNH International—which, like the record label, is

Hong Kong-based—and now operates six "sub-labels." The others are Naxos Clas-

sical, Naxos Jazz, Naxos Historical (vintage and historical recordings), White Cloud (new age music),

bels and Marco Polo (traditional and symphonic Chinese works). Ion't The first batch of releases on Naxos

World, issued globally at the end of May, are Indian sitar player Irshad Khan's "The Magic Of Twilight" and Hong Kong drummer Yim Hok-man's "Poems Of Thunder: The Master Chinese Percussionist." Naxos is self-dis-

tributed in several major territories, elsewhere, the company has individual independent-distribution agreements.

Following those debuts, mid-June will see the release of the "Mozambique Relief" album, featuring various world music artists, including Mozambique band Ghorwane. The latter has released two albums on Peter Gabriel's Real-World label. A proportion of the proceeds from the "Mozambique Relief" album will be donated to Oxfam to benefit flood-stricken Mozambique. Future Naxos World releases

Future Naxos World releases include albums by Thai classical outfit Fong Naam, African-Finnish band Good People, and klezmer musician Yale Strom.

"There is a misconception that budget-priced music is not very good," Sun says. "Naxos World cannot be further from that myth. Our standards are extremely high, and these are great world-class artists."



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## International

## Late Songbird Gives Hot Label Wings [

#### BY PAUL SEXTON

LONDON-It ought to have been a marketing mission impossible.

The factors were a tiny independent label, battling the big guys with their own distribution setup, and an artist unknown in the mainstream who had not only never appeared on television but.



U.K. underground

success story.

Cassidy was just 33 when she lost her fight with cancer in 1996, at which time her recordings for the North Hollywood-based Blix Street were barely known beyond her Washington, D.C., home, But her sophisticated, versatile vocal touch is ringing out loud and clear to such an extent that her "Songbird" album, released by Hot via its partnership with Blix Street in August 1998, now has U.K. sales of nearly 80,000, according to the label, without ever having appeared in the "official" top 75 chart. Total sales of her four-album catalog in Britain are now more than 100.000.



tion that has spread the word on Cassidy with missionary zeal. The BBC's national AC network Radio 2, and in particular morning drive host Terry Wogan and his producer Paul Walters, have been Cassidy's chief media champions.

The British success has happened thanks to Radio 2 and a lot of extraordinary word-of-mouth," says Hot managing director Martin Jennings. Following Wogan and Walters' reverential support of tracks from "Songbird," such as Sting's "Fields Of Gold" and particularly "Over The Rainbow," the station has playlisted Cassidy's title-track version of the Cyndi Lauper hit from the new album as a "burn-off" advance CD. A



on Radio 2 last December and will be repeated to coincide with the upcoming album.

one-hour radio

special, made by

Howlett Media

Productions, aired

Cassidy's vocal powers reach from blues to gospel, show tunes to soul, and jazz to pop, and they inspire dramatic response. Says Jennings, "[Radio 2] had a woman who said if they were going to play 'Over The Rainbow' when she was driving in the fast lane on the motorway, would they mind telling (Continued on page 124)

## newsline...

BELGIUM is the latest European market to suffer adversely from the impact of home-CD burning, according to the local affiliate of the International Federation of the Phonographic Industry (IFPI). The labels' body says a total of 30 million blank CDs were sold in Belrium in

1999, outstripping the nearly 29 million prerecorded audio CDs (21 million albums, 7.7 million singles-down a total of 2.54% from 1998) that were shipped. Industry estimates suggest that about 40% of all blank media purchased are for audio-copying purposes. "The most remarkable evolution is the downward trend in singles sales," says IFPI Belgium president Dirk De Clippeleir (also managing director of Universal Music). He adds, "The negative trend accelerated in September, when



DE CUPPELEIE

young buyers decided to copy CDs instead of going to the shops [to buy recorded music)" MARC MARS

PHILIP BOTHA has been appointed London-based VP of commercial and consumer marketing at Universal Music International (UMI) catalog arm UM3. In his new role, effective immediately, Botha reports to UM3 senior VP Wolf Urban. Botha succeeds Linda Greenhalgh, who left the company earlier this year (Billboard Bulletin, Jan. 31) to head up UMI compilations imprint Insight, as part of a management buyout. Botha's responsibilities include all forms of direct marketing, distributing Universal's catalog through nontraditional channels, and creating business-to-business marketing activities. He joins Universal from ad agency Young & Rubicam, where he was management supervisor. TOM FERGUSON

AUSTRALIAN ONLINE MUSIC BROADCASTER Digital One (Billboard, Jan. 29) has inked a deal to supply content to Korea's largest broadband company. Korea Thrunet Co. Thrunet will broadcast Digital's 12 radio stations to its 1.7 million subscribers; Digital One will develop a radio station for the Korean company. Digital One is the first foreign company to be granted a license by rights body the Korean Music Copyright Assn. (KOMCA) to broadcast Korean copyright-protected music. Digital One also plans to work with KOMCA to promote Korean music on an international level.

CUDICTIP PI IP7PD

WEA GERMANY has launched a new unit, Beat Dept., responsible for marketing, distribution, and promotion of dance, club, and black music, Andy Bork, formerly WEA Germany A&R and senior product manager, will head the new Hamburg-based department, Bork reports to Alexander Maurus, marketing director of WEA Germany, William Orbit, DiTonka, and Shola Ama are among the acts Beat Dept. will handle.

#### WOLFGANG SPAHE

BRITISH BUDGET MUSIC LABEL Hallmark has been acquired by publisher and distributor Audio Books and Music Hokings ple following the liquida-tion of parent Point Group Ltd. (Billboard/falletin, March 31). Hallmark Music and Entertainment's main imprints are Hallmark itself and Pickwick imprints, and it claims music sales of up to 10 million pounds (\$15.7 million) each year. Grant Thornton, the administrative receiver of Point Group, had identified Hallmark as the company's priority business for sale. LARS BRANDLE

LINDSAY BROWN is replacing John Knowles as managing director of London-based Eagle Records, Knowles, who has resigned from the post for personal reasons, will act as a consultant to the company. A former artist mager, Brown moves up from the position of deputy managing director. He joined Eagle in 1997 as international director; before that, he was international director of Polydor U.K. Brown reports to Eagle Rock Entertainment chairman Terry Shand. CORDON MASSON

NICO GEUSEBROEK has stepped down as president/CEO of the European arm of the recently formed, Netherlands-based Roadrunner Arcade Music (Billboard, Dec. 25, 1999), effective April 30. Geusebroek, who was not available for comment at press time, will announce his career plans in a personal statement at a later date ROBBERTTHLL

THE GERMAN RECORD RETAILERS' ASSN, has named Michael Huchthauss chairman. Huchthausen, who owns two Music Box stores in the north of Germany, succeeds Bodo Bochnig, who has stepped down after 13 years. Huchthausen will be confirmed in his position at the association's annual meeting May 20 in Berlin. WOLFCANG SPARR

INTERNET COMPANY BuyDomains.com has voluntarily transferred the rights to the PeterGabriel.com domain name to the artist. Subsequently, a case that had been brought to the Geneva-based World Intellectual Property Organization (WIPO) against the Internet company has been terminated (BillboardBulletin, March 31). KALR LOFTHUS

## **Universal Music Japan Shuffles Personnel**

#### 'Strategic Alliance' Sets Up Universal Victor After Joint Venture Breakup

#### BY STEVE MCCLURE

TOKYO-Universal Music K.K. is making a series of personnel and organizational changes following the recent announcement of the breakup of its joint venture with JVC Universal Victor (Billboard, April 8).

Hiroyuki Iwata, previously president of Universal Victor, has taken on the new position of Universal Music K.K. chairman, effective May 1. He will report to Universal Music K.K. president Kei Ishizaka, who in turn reports to Hong Kong-based Universal Music Asia Pacific chairman Norman Cheng,

Under a "strategic alliance" announced by Ishizaka and Victor Entertainment president Motoo Nishimura, Universal Music has taken over Universal Victor's A&R, publicity, and promotion activities. This will involve transferring some 40 of the joint venture's 70 employees to Universal Music; the remainder will go to Victor Entertainment

Universal Victor (originally known as MCA Victor) was set up in 1991 as a 50/50 joint venture between MCA Music Entertainment Group and the JVC Group; 25.5% of the latter's half-share is held by Victor Co. of Japan and 24.5% by Victor Entertainment. Its continued existence as a separate company precluded the full integration of Universal Music Group's Japanese operations.

Comments one industry source, "Iwata is older than Ishizaka, and such an arrangement may ensure a smoother transition. Iwata can also help Ishizaka a lot in his dealings with JVC, which is a very group-oriented organization Ishizaka is still considered a Toshiba man," Ishizaka was a Toshiba-EMI executive before joining PolyGram K.K. (Universal Music K.K.'s predecessor) in 1995.

Universal Music plans to introduce in-house company and corporate officer systems for its domestic and international labels. Under the company system, Universal Music will name a president, who will also serve as executive officer, for each of its labels; the goal is to give them greater management autonomy, clarify their management responsibilities, and speed up the decision-making processes.

At the Polydor division, which handles exclusively domestic repertoire, Ken Sugaya takes over as president from Ikuzo Orita, who now becomes chairman of the division. Sugava will report to Orita, who will continue to report to Ishizaka.

The recently established Polydor (Continued on next page)



Hello Goodbye. Tha original HMV store at 363 Oxford St. in London closed April 29 after 79 years of business. Three days earlier, Sir George Martin urweiled a plaque on the site commemorating tha stora's place in musical his tory. In 1962, the Beatles used its on-site recording studio to record the demo discs that led to their signing to EMI shortly aftar. Tha stora was opaned by Sir Edward Elgar in July 1921; its replacement is a new 26,000-square-foot store at 360 Oxford St -opposite the original site - which opens May 18



has

## International



Across The Universe. More than 50 Universal Music International (UMI) executives from all its European companies attended a recent three-day serias of marketing meetings in London. Among those attending were Mercury U.K. managing director Howard Berman (front, second from left), UMI VP of markating Andrew Kornfeld (front, third from left), and UMI senior VP of marketing and A&R Max Hole (front second from right)

## Asia's First 'Personalized' Music Web Site To Launch

#### BY DAVENA MOK

HONG KONG-Asia's first "personalized" music retail Web site, gogo.com, will launch July 31, says founder/CEO David Loiterton.

According to Loiterton, who until earlier this year was regional VP of BMG Musie Publishing Asia (Billboard Bulletin, Feb. 19), the Web site will not offer MP3 files.

However, alongside standard features such as music news and user chat rooms, it will sell CDs online. offer consumers the opportunity to create custom CDs of favorite songs, and will eventually offer music downloads for PCs, mobile phones, and other digital devices-once security can be assured

The July launch will feature subsidiary sites for users in Hong Kong. Taiwan, and Singapore, in traditional Chinese and English. Sub-sites for Japan, Korea, and China will follow before the end of the year.

"Rather than compete with retail stores on price, we'll be offering unique personalized service such as name greetings and suggestions for CD purchases according to individual tastes. says Loiterton. "Each user will have a profile built and stored on them.

Loiterton says fulfillment will vary from territory to territory depending on factors such as parallel import laws and pricing. Some countries will have their own

fulfillment setups, and others could have some outsourcing to another site he says, noting that sourcing outside Asia will be rare. He adds that gogo. com's custom-CD service will be outsourced to an as-yet-unconfirmed third **nerty** 

Unsigned artists in the region will be encouraged to send material to gogo.com. The idea, says Loiterton, is to "develop their talent, create a package for them, and help push them with major record companies.

Loiterton founded gogo.com in partnership with Techpacific.com, a Hong Kong-based Internet investment company.

#### UNIVERSAL MUSIC JAPAN SHUFFLES PERSONNEL

(Continued from preceding page)

International division (Billboard, Jan. 29) will change its name to Universal International and will continue to be headed by president Mitsuo Takaku. It will handle international labels such as Geffen, Interscope, and MCA that were previously overseen by Universal Victor.

The plan is for all international labels handled by Universal Music K.K. to come under the Universal

BILLBOARD MAY 13 2000

## Canada Jazz Struggles On Fringes Diana Krall Aside, Artists & Labels Cope With Limited Market

#### BY LARRY LOBLANC

TORONTO-Despite working in a genre where few acts have retail impact and lack extensive radio or press support, members of Canada's tiny iszz community continue to seek market breakthroughs.

For Jim West, owner of Justin Time Records there's little time to consider the strides his Montreal. based label has made since debuting with pianist Oscar Jones' album "Live At Biddle's Jazz & Ribs" in 1983. Today, Justin Time has a catalog of 340 albums-170 produced inhouse, 110 with West at the controls,

"This month [May]. I'm working on four albums," says West. "I'm doing our sixth World Saxophone Quartet album in Montreal, recording Rob McConnell's Tentet band in Toronto, mixing Vancouver singer Kenny Coleman in Montreal, and recording our eighth album with [singer] Jeri Brown in New York."

Justin Time's catalog features titles by such top-ranked Canadian acts as Diana Krall, Ranee Lee, Brian Hughes,

Joanne Blouin. Karen Young, the Fraser MacPherson Quartet, and Sonny Greenwich, alongside such notable non-Canadians as David Murray and Billy

Bang. The label has licensed albums from jazz greats Dizzy Gillespie, McCoy Tyner, Chet Baker, and Stéphane Grappelli. While West initially faced sizable

obstacles in securing foreign licensing deals, Justin Time titles are available in 24 countries via export or licensing agreements.

"My goal has been to continue expanding the label internationally." he says. "Unless you have Diana Krall, it doesn't warrant selling jazz only in Canada."

The most heralded figure in Cana da's jazz world, singer/pianist Krall made her mark at Justin Time with her 1993 "Stepping Out" album, Following her signing shortly afterward with Impulse!/GRP.Justin Time continued distributing her catalog for two more albums. In March, Justin Time relaunched "Stepping Out" in North America. On Billboard's Top Jazz Albums chart it is No. 11 this issue, Krall's current Verve album, "When I Look Into Your Eves," is No. 1 on the chart

"'Stepping Out' has now sold hundreds of thousands of copies around the world," says West. "Universal tried to buy the rights, but I said no. Its sales help finance other albums."

Krall, like veteran Canadian pianist Oscar Peterson, has a highprofile international career-as, in smaller degrees, do such Canadian jazz musicians as McConnell, Renée Rosnes, Holly Cole, Ingrid Taggart, D.D. Jackson, Paul Bley, and Kenny Wheele

At home, there are significant

followings for singers Ranee Lee, Carol Welsman, Joe Sealy, Marc Jordan, and Shirley Eikhard; bandleaders Pat LaBarbera, Rick Wilkins, Kirk MacDonald, Ed Bickert, Rob Piltch, Reg Schwager, Fraser McPherson, Hugh Fraser, and Dave Turner: guitarists Hughes and Levon Jehkanian; and keyboardists Jones, Tyler Yarema, Marilyn Lerner, and Doug Riley.

Notable independent Canadian labels regularly issuing jazz titles are Radioland Enterprises, Sackville Recordings, Cornerstone, Counterpoint, Alma, Unity/Page, and Sea Jam in Toronto: DSM and Lost Chart in Montreal; Jazz Focus in Calgary, Alberta: and Cordobay Bay and Maximum Jazz in Vancouver.

Unlike Justin Time, however, these labels generally lack distribution outside Canada. They sustain themselves with government aid and by financing albums cheaply and licensing product. These elements are essential to their survival-good sales for a jazz album in Canada are

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- SHIRLEY EIKHARD -

3.000-5.000 units. Many domestic jazz artists also independently release and distribute their own recordings.

"Most people involved in jazz in Canada are not doing it to make big bucks," notes West,

"Jazz is a ghettoized art form. says independently released singer Eikhard. "There's a small market, and, as a result, artists basically pay to be in the business."

"It is a struggle," agrees Dominic Sciscente, owner of DSM. Distributed nationally by Unidisc Music, the label was founded in 1995 and has released 32 albums to date. "Sales are growing each year, but in some cases you sell 500 copies or just get back the money you put in."

Sales of domestic jazz mostly come from specialist record stores or from artists selling their recordings at gigs. Internet sales are minimal.

Our records are in traditional music stores, but it's live shows that sell records for us," says planist Bill King of the Jazz Report All-Stars, In 1992, King and Greg Sutherland cofounded Toronto-based Radioland Enterprises, which oversees both the Radioland label and an influential monthly jazz magazine, The Jazz Report. To date, Radioland, distributed nationally by Universal, has released 15 album

"Diana Krall is in a league of her own in Canada," says Doug Broadley, music buyer at the Indigo Books Music & Cafe chain, which operates 14 stores in Ontario. "Most Canadian jazz artists are still struggling. It's too had they don't get more exposure-a lot of good records don't see the light of day."

Radio airplay for jazz in Canada is limited to a handful of college and community stations and three national CBC-Radio programs. "CBC plays jazz, but there's only limited opportunities for interviews with jazz artists there," notes Toronto publicist Jane Harbury, "It is difficult to get print for Canadian jazz artists other than Diana Krall or Jane Bunnett, For a newcomer, it's damn near impossible."

The sheer annual volume of new and catalog jazz releases further hin-ders breakthroughs, "We get about 120 Canadian jazz CDs a year and probably tenfold more from the U.S.," says King.

A general view held in Canada's jazz community is that if major labels more aggressively marketed jazz.

sales of international repertoire would substantially increase. That could lead to signing more domestic jazz artists who, like Krall, could forge international

"Major labels assume there will be a small return on a jazz record and proportion their promotion/marketing budgets accordingly." notes Eikhard

However, "when selling 500 units of a title of a great U.S. artist, marketing people at major labels aren't going to get too excited about setting up an international career for a domestic act," counters Mike Peters, president of Pacific Music Marketing in Vancouver.

Canadian affiliates of the major labels mostly steer clear of dom tic jazz. The exception is EMI, which directly signed pianist Rosnes and has licensing deals with Canadian saxophonist/flautist Bunnett (Billboard, April 15) and singer Marc Jordan. The three are released under the EMI/Blue Note banner in Canada and on Blue Note elsewhere. "Our involvement boils down to

having a great partner in Blue Note. and we make a little bit of money. says EMI Music Canada president Deane Cameron. "Blue Note's involvement gives us credibility in seeking international releases

Bunnett expresses mixed feelings about her pressing and distrihution deal

"It's a doubled-edged sword being with a major," she says. "The media attention is great, but there's not the same return as being an independent. If I didn't need to practice for four hours a day maybe I could consider running an independent label-I really respect artists like Loreena McKennitt who do."



## HITS OF THE WORLD.

		Demps Publications Inc 3 05/08/00			(Media Control) 05/02/00	U.I	(Cog	wright CIN) 04/23/00	FR	ANC	E (SNEP/IFOP/TRI-Live) 04/29/00
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5	6	DJ OETZI (MI SEX BDMB TOM JONES FEATURING MOUSSE T.	5	4	MY HEART GOES SOOM (LA DI DA DI) FRENCH
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9	10 9	TOCA'S MIRACLE FRAGMA DUNG DO MUSIC/POSITIVA MY HEART GOES BOOM (LA OI DA OI) FRENCH AFFAIR INCA	9 1D	6 7	AMERICAN PIE MADONNA MAKROWKA TU SIGUE ASI OBK HERWOK
		ALBUMS	1	1.1	TOM IONES COLO INVESTIGI
1	1	SANTANA SUPERNATURAL ANSTA	2	2	TOM JONES GOLO UNVERSA. MONICA NARANJO MINAGE UNC SANTANA SUPERNATURAL ANITUMPOLA
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6	8	STING BRAND NEW DAY ALM	5	9	AQUA AQUARIUS UNIVERSIL NINA PASTORI CANAILLA ANOLA
7	2	PINK FLOYD IS THERE ANYBODY OUT THERE?	1	5	OBK ANTROPOP HIS/WOR A-HA MINOR EARTH MAJOR SKY W/A
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w	FDF	N (815) 05/04/00	DF	NMA	RK UFFINielsen Marketing Researchi 05/01/00
	LAST			LAST	
EEK	NEW	SINGLES OOPSII DID IT AGAIN BRITNEY SPEARS JM/	WEEK	WEEK	SINGLES
	1	MARIA MARIA SANTANA FEATURING THE	Ľ'	1	RIXIM
2		RODUCT GLB ARCIVENG 8-BOYS AND FLY GIRLS BOMFUNK MC'S ETERCORY	2	3	WHERE ARE YOU PAFFENDORF EDG.
3	3		1 <del>4</del>	9	FREESTYLER BOMFUNK MC'S SONY AROUND THE WORLD AQUA UNVERSAL
4	4 2	AROUND THE WORLD AQUA UNIVERSAL NEVER BE THE SAME AGAIN MELANIE C VIEW EXPLODERA STAFFAN HELLSTRAND CHI FOOL AGAIN WESTLIFE INKI	5	NEW	HE WASN'T MAN ENOUGH TONI BRAXTON INIG INSIDE TO OUTSIDE LADY VIDLET COL
	8	EXPLODERA STAFFAN HELLSTRAND ON	67	7	MY HEART GOES BOOM (LA DI DA DI) FRENCH
7	10	PRIVATE EMOTION RICKY MARTIN FEATURING MEJA SONY		NEW	AFFAIR and SANDSTORM DARUDE and
,	9	NAR VINDARNA VISKAR MITT NAMN ROGER	9	8	MAMBO ITALIANO SHAFT UNITESAL
10	NEW	PONTARE FOUR LAW CLOWER HE WASN'T MAN ENOLIGIE TONI BRAXTON ARISTW	10	6	AMERICAN PIE MADONNA MWERCAWARNER
10	PRE.W	BNKG	Ι.	1.1	ALBUMS
.	1	ALBUMS MARIE FREDRIKSSON ANTLIGEN-MARIE	1 2	2	DIMO EVERYTHING GLOWS IM MIDLEY
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1	NEW	OOPSI I DID IT AGAIN BRITNEY SPEARS JHU		8 NEW	REMOPETROL SLOWED DOWN PLASTINA
	1 NEW	NEVER BE THE SAME AGAIN MELANIE C VIIGH	2345		CYPRESS HILL SKULL & BONES som HIM RAZORBLADE ROMANCE remember
:	7 NEW	NEVER BE THE SAME AGAIN MELANIE C VIIGH REINSPIKKA HIP HOP EP TUNGTVANN DIA THE WHISTLE SONG OJ AUGATOR PROJECT DIA NOTHING AS IT SEEMS PEARL JAM SOFT	5	3	HASSIGEN KONE TARJOLLA TANAAN ROKO REMOPETROL SLOWED DOWN RUSTINA CYPRESS HILL SKULL & BONES BONT HIM RAZORBLADE ROMANCE TETRETING BARRY WHITE THE ULTIMATE COLLECTION WICHTERED FAM
		MOTHING AS IT SEEMS PEARL JAM SCHT AMERICAN PIE MADONNA MATERICAN	87	NEW	
5			17	6 5 NEW	RED HOT CHILL PEPPERS WHAT HITS?-BEST OF E SANTANA SUPERNATURAL AMETATING ALICE DEEJAY WHO NEEDS GUITARS ANYWAY?
5	2 NEW	MARIA MARIA SANTANA FEATURING THE			ALICE DEEJAY WHO NEEDS GUITARS ANTWAY?
4 5 6 7	2 NEW NEW	MERICAN FIE MADONNA MATTOCHNING MARIA MARIA SANTANA FEATURING THE FRODUCT GEB ANTIVING PROPAGANGA BRESKERY FORMAD	9		SOMPACINI
4 5 6 7 8 9	2 NEW NEW 3	PROPAGANDA BRISKEBY FORWARD I WANNA LOVE YOU FOREVER JESSICA SIMPSON	9 10	4	GREGORIAN MASTERS OF CHANT IDA.
4 5 6 7 8 9	2 NEW NEW	PROPAGANDA BY SKEDY FORMUD I WANNA LOVE YOU FOREVER JESSICA SIMPSON SONY GIRLIN OSLO EP BIOBANG WWINCE AI BLINKS	AR	4 GEN	GREGORIAN MASTERS OF CHANT THE.
4 5 6 7 8 9	2 NEW 3 RE	PROPAGANDA BY SKEDY FORMUD I WANNA LOVE YOU FOREVER JESSICA SIMPSON SONY GIRLIN OSLO EP BIOBANG WWINCE AI BLINKS		4 GEN	TINA (CAPIF) 05/06/00
45678910	2 NEW 3 RE 1 NEW 2	PROPAGANDA BY SKEDY FORMUD I WANNA LOVE YOU FOREVER JESSICA SIMPSON SONY GIRLIN OSLO EP BIOBANG WWINCE AI BLINKS	AR THS WEEK	4 GEN LAST WEEK	TINA (CAPIF) 05/06/00
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#### EDITED BY NIGEL WILLIAMSON

ANTICIPATION for the new Radiohead album has been enhanced by a survey of the "100 best British albums ever" in leading U.K. rock magazine Q, which finds the band challenging the Beatles' dominance of such polls for the first time. The survey placed Radiohead's 1997 album, "OK Computer," in second place behind "Revolver" and sparked a rash of "Are Radiohead the new Beatles?" articles in the U.K. press. This followed an announcement via the hand's Web site that the recording of its asvet-untitled fourth album was completed April 20 after a year in the studio with producer Nigel Godrich. The set is due for release on Parlophone in early autumn, and industry observers are already predicting that it will be the first multimillion-selling U.K. rock album of the new millennium and will out-perform the other two majorleague releases of 2000-Oasis' "Standing On The Shoulder Of Giants" (Big Brother). which sold 311,000 units in its first week but then fell dramatically, and former Verve front man Richard Ashcroft's imminent solo debut. PATRICIA WILD

ON APRIL 25 Dutch Royal Mail (KPN) presented two special stamps celebrating the comeback of seminal Dutch-language pop



band Doe Maar, currently at No. 1 on the Mega Top 100 albums chart with its latest release, "Klaar" (Ready). The V2-released album was already triple-platinum (240,000 units) on the day of its release April 14.

EMI-MEDLEY has logged its best-selling single ever in Denmark with DJ Alligator Project's "The Whistle Song." The track bumped Aqua's "Cartoon Heroes" from the No. 1 slot on the sales chart and has refused to budge, outselling No. 2 contenders Madonna and Bomfunk MC's 2to-1. "The Whistle Song" is now approaching triple-platinum with sales of 26,000 units since its Feb. 22 release. The track was released in other Scandinavian territories in mid-April. "Almost all EMI affiliates throughout Europe and Asia are ready for release. A mini-album was launched in Japan and is doing well there," says EMI-Medley director of international Ole Mortensen. CHARLES FERRO

FNLANC'S TOP 40 STATION Realismatin was so intrigued by the demo tape submitted by Kemopetrol that the station promptly added the song "Child Is My Name" to its power rotation. The song, latter Issued as a single by indie label MusieMakers (distributed by BMG), peaked at No 6 on the sales chart. "It required air time because you need a few listens to realize how great it is," says Radiomafia head of music Ville Vilen. The second single, "Tomorrow," went to No. 12 on the charts, and the debut album, "Slowed Down," was released in April. International plans have yet to be determined. DONTHAN MANDER

GORAN BREGOVIC, the biggest star in the Balkans, returned to Sarajevo to give a sellout concert in the Bosnian capital April 22. It was the first time Bregovic had played in the city of his birth since the war. Meanwhile, he has released a new album with the Polish singer Kayah on RCA Victor. "Kayah And Bregovic," a mix of Baltic and Slavonic influences, has already proved to be a big seller in Eastern Europe and was released in select western European territories May 1. Bregovic, now residing in the Serbian canital of Belgrade, predicts a musical resurgence in the Balkan states, "Under the surface of the horror of war there was an invisible world of artists who continued to work. Expect now to see the flowering of what people created during the years of terror," he says. NIGEL WILLIAMSON

WITHOUT ANY radio support, "Anton Aus Tirol" (Anton From Tyrol), featuring DJ Oetzi, has topped the Austrian sales chart. The song also recently reached No. 3 in both Germany and Holland, after tourists from those countries heard the hit in the discos of western Austria. "Antos Aus Tirol" is a remake of a decade-old Volksmusik (folk) song updated with a dance beat and contemporary lyrics. Since its release last July, the song has steadily climbed the charts, selling 100,000 copies at home. "And there's no end in sight yet says Erich Kranfenbacher, head of EMI Austria. An album has been completed, and Krapfenbacher expects the next single, "Bier Trinken" (Beer Drinking), to be another smeeh SUSAN L. SCHUHMAYER

DAVID GRAY, whose homemade album "White Ladder" on his own iHt label went to No. 1 in Ireland, where it achieved nine

to No. 1 in Ireland, v times platinum status (150,000 units sold) (Global Music Pulse, Billboard, Dec. 18, 1999), has signed with Easttories outside the U.S. For the latter, he has signed with Las theway new BMG-linked imprint. EastWest rereleased "White



Ladder" May 1 with a bonus track and a major marketing campaign and will put out "Babylon" as a single in early June." 1 erjoyed doing it myself, but EastWest offered a dream deal which gives me total creative control," Gray says. "They seem to believe they can repeat the success we had in Ireland on an international level." NIGLE WILLMKOM

## Update

### CALENDAR

#### MAY

May 3-7, SunFest 2000, Flagler Drive, West Palm Beach Fia 561-837-8065 May 4-7 Fifth Annual Key West Songwriters Fest

Woderfront Playbrasce Key West Fix 941-775-3390 May 5-7, Seventh Annual Music Midtown Atlanta Chie Conter Manta Md. 577,8586

May 8. Alliance Of Black Entertainment Techni cians Golf Tournamont, Braemar Country Club. Tarzana, Calif 323-933-8007.

May 8-10, @d.tech.San Francisco, San Fran cisco Hilton and Towers, San Francisco. 770-879-8970

May 9. 8MI 101 Workshop, BMI Los Angeles office. 310-659-9105 May 9, BMI Songwriters Workshop With Jason

Riume, BMI Nashaile office, 615-401-2000 May 9 Music Industry Networking Night One

Night Stan's Holywood 954,929,7566

May 9. Songwriter Networking Meeting And Open Mike, presented by Songwriters' Hall of Fame and One Vision, Makor, New York, 212-957-9230.

May 10. 12th Annual World Music Awards, Monte Carlo Sporting Club, Monaco. 377-93-25-43-69.

May 10-13, Electronic Entertainment Expo, Los Anaeles Convention Center Los Angeles 800-315. 1133 a3mmo com

May 11-14. How Can I Be Down? Urban Music Core an Cumberland Hotel London 212-265-

May 15, BMI Film/TV Awards, Regent Beverly Wilshire Hotel, Las Angeles 310-659-9109

May 16, BMI Pop Awards, Rezent Beverly Wilshire Hotel, Los Angeles, 310-659-9109

May 17-18, Consumer Electronics Assn. Business Solutions Series 2000, Hyalt Regency Hotel, Los Angeles 703-907-7500

May 18, Leadership In Music Symposium, presented by the National Music Council, New York Heimslev Hotel. New York, 973-655-7974.

May 18, 2000 American Earle Awards, presented by the National Music Council, New York Helmsley Hotel New York 973-655-7974

May 18, TJ. Martell Foundation Annual Humanitarian Of The Year Gala, New York Hilton, New York.

RIBTHS

Girl, Jacqueline Alexandra, to Cather-

ine Applefeld Olson and Brent

Olson, April 23 in Alexandria, Va.

Mother is a freelancer for Billboard

magazine and is the author of the

weekly Soundtracks and Film Score

News column Eather is director of

domestic regulatory affairs for Cable

MARRIAGES

Susanne Fitzsimmons to Patrick

Elliott, April 29 in Oradell, N.J. Bride

is the New York market director at

EMI Music Distribution. Groom is a

DEATHS

Vicki Sue Robinson, 46, of cancer,

April 27 at her home in Wilton, Conn.

Robinson is best known for her 1976

top 10 hit "Turn The Beat Around." for

which she earned a Grammy nom-

ination in the best pop yocal perfor-

mance, female category. She began her

music career as a teenager, appearing

in the original Broadway casts of "Hair" and "Jesus Christ Superstar."

She signed with RCA Records in the

mid-1970s and made three albums for

& Wiroloss

freelance DJ.

212,833,4743

May 21-25, AngelCiti Music Market, sponsored by Music Connection Magazine, Logitech, Raygun magazine Fender CLINET and Mojam Hollywood Received. Hotel Los Angeles 323-651-8256

May 22, 59th Annual George Foster Peabody Awards Walded, Activity New York 212, 258, 3090 May 23, Songwriter Open Mike, presented by

Songwritters' Hall of Fame and One Vision, Makor, New York. 212-957-9230 May 23, Steven J. Ross Humanitarian Award Din-

net, presented by UIA-Federation of New York, Waldorf-Astoria, New York, 212-836-1853. May 24. The Internet, ASCAP building, New York

212-539-2689

May 25, BMI Q&A Workshop (Everything You've Abusers Wanted To Know About RMI Rut Were Alraid To Ask) RM New York office 212,585,2000

May 31, Earth To LAL presented by the Natural as Defense Council, Royce Hall, Los Anaeles, 310.550.0334

#### JUNE

June 1-2, MTV/Billboard Asian Music Confer ence Hour Konz Convention Centre Hour Konz 852. 85,212,85

June 2-4. City Of Dreams DC Music, Fashion Media & Sports Conference, sponsored by Radio One Networks, The Source Sports, Roc-A-Fella Records Ruff Ryders, and Bad Boy Records, Barcelo Radisson, Washington, D.C. 212-431-5540.

June 6-9, Third Annual Emerging Artists And Tal-ent In Music Conference, Showcase, And Festival presented by SonRecords com. Rin Hotel, Las Visras. 702-837-3636 EAI-M com

June 7, Music Visionary Of The Year Award Dinwer, presented by the UJA-Federation of New York, Tav-

ern on the Green New York 212,836-1126 June 7-9. Billboard/BET On Jazz Conference And Awards, J.W. Marriott, Washington, D.C. 212-535-

5002 June 9-10. Intl. Assn. Of African American Music

2000 Celebration, Park Hyatt Hotel, Philadelphia. 215-732.7744

the company. Though not signed to a

major label in the 1980s, she continued

to make singles for independent labels

such as Prelude and Profile, Robinson

became a session singer at the end of

that decade and worked with artists such as Elton John, Cyndi Lauper, and

Phil Rumone She later created the

autobiographical off-Broadway shows

Vicki Sue Robinson . . . Behind The

Beat," Robinson is survived by her hus-

Charles Scully, 74, of heart failure,

April 27 in Yonkers, N.Y. Scully worked

at performance right society SESAC

for 40 years. A veteran of World War

II, he began his career after the war in

stations, WPAT Patterson and WAAT

Newark, Scully started at SESAC in

1952, selling licenses to radio. He even-

tually moved over to the public relations

for 15 years until his retirement in

1992. He is survived by a brother, Jack

Scully of Rio Rancho, N.M.; a sister.

Norma Miller of Lancaster Pa - sev.

arel niceos and nonhows: and longtime

friend Fernando Esnarriaga.

department, which he would oversee

radio, as GM/PD at two New Jersey

"Absolutely Vicki Sue," and

LIFELINES

"I Will

hand and her mother

June 11, 10th Annual Softball Challenge, presented by the Music and Entertainment Industry for the City of Hope, Greer Stadium, Nashville 213-202-5735, ed 6540

June 12, 13 StudioPro2000- Audio Production For Music, Broadcast, And The Web, presented by Mix magazine. New York Hilton and Towers. New York. 510,653,2307

June 12-16, Fan Fair 2000, Termessee State Fairgrounds, Nashville 877-813-3267.

June 13, BMI 101 Workshop, BMI Los Angeles office 310,659,9109

June 14-17. Promax & BDA 2000. Ernest N. Morial Convention Center, New Orleans, 323-965-1990.

June 19, Mix L.A. Open Golf Tournament, presented by the Mix Foundation for Excellence in Audio.

Malibu Country Club Malibu Calif 925,939-6149 June 23, 29 14 Music 2000 scorecord by Snin Records.com. USC. the Key Club. and the Palace. Los Anaeles. 323-653-1588

July 29, LA Weekly Music Awards, Henry Fonda Theatre, Los Angeles. 323-653-1588.

#### JUILY

July 10-13, SGA Week, Songwriters Guild of Amerira Nathalla 615,329,1782

July 11, BMI 101 Workshop, BMI Los Angeles office 310-659-9109

July 11, BMI Songwriters Workshop With Jas Blume, BMI Nashville office, 615-401-2000.

uly 12-14, Billboard Dance Music Summit, Walderf. Astrona New York 212,536,5002

July 14, Florida Music Showcase, the Station, Ortantin, Fla. 561-989-0997.

July 20, BMI Q&A Workshop (Everything You've Aways Wanted To Know About BMI But Were Afraid To Ask) RMI New York office 212,586,2000

#### AUGUST

Aug. 9-12. Atlantis Music Confe nce 2000, Hiltor Atlanta Atlanta 770-499-8500

Aug. 13-15, Latin Alternative Music Conference, Hilton Hotel and Towers, New York. 212-758-0146. Aug, 18-19, Music & Entertainment Media Online

(MEMO) Conference, ABC Radio Centre, Sydney (2-9557,7766

Aux, 19, Australian Online Music Awards, the Basement Club, Sydney. 02-9557-7766.

#### OCTOBER

Oct. 5-7, Billboard/Airplay Monitor Radio Seminar And Awards, New York Hilton, New York, 212-535,5012

Please submit items for Lifelines. Good Works and Calendar to Jill Pessebuck Billhoard, 5055 Wilshire Blud, Los Angeles, Calif. 90036, or jpesselnick@ hillhoord com

## GOOD WORKS

YOUTH ADVOCATES: The American Society of Young Musicians will host its eighth annual spring benefit concert May 23 at the House of Blues in Los Angeles, Proceeds will help provide financial assistance, workshops, and employment services to musicians, songwriters, and music students. Awards will be presented to Meredith Brooks, Big Bad Voodoo Daddy, Sheryl Crow. Dave Koz, and Limp Bizkit. Contact: Brad Daly at 310-285-9744.

www.billboard.com

#### LATE SONGBIRD GIVES HOT LABEL WINGS

her in advance? She had to pull over because she couldn't see: her eyes were too misty by the end of it

Walters, like Jennings, applauds longtime "plugger" Tony Bramwell for his promotional work on the artist. "He sent it to me. I put it on and just thought, 'What a voice.' I hadn't even read the blurb [about her dving]," he says, "I knew Terry would love it, put it in the next day's program, and the phones and E-mail lit up like a Christmas tree.

"She has a voice as distinctive and pure as Karen Carpenter's. I know it's kind of old-fashioned, but she's so versatile, and to do a song like 'Over The Rainbow,' which is so closely linked with Judy Garland. was a big risk. People might have thought, 'It's not a patch on the original,' but actually, excuse me, it's better.

Hot started life in 1984 from the back room of an Australian record store called Didgeridoo in Darlinghurst, near Sydney, and made its early husiness distributing IIK labels there before developing into the highly regarded label home of such local heroes as Ed Kuepper, the Triffids, and the Celibate Rifles. English-born Jennings has divided his time between Australia and Britain for some 20 years and launched the British arm of Hot in spring 1984 on the back of European success

ITALIAN 'GRAMMIES' (Continued from page 119)

five major-label affiliates in Italy were found guilty of operating an effective price-fixing cartel (Billboard, Nov. 8, 1997).

The PIM awards were established five years ago by the Espresso media group, Listeners of its three radio networks-top 40-formatted Radio Deeiay, AC Radio Capital, and news/ talk Italia Radio-together with readers of daily newspaper La Repubblica and its weekly music supplement, Musica!, and online visitors to Espresso's Kataweb site (kataweb. it) vote for their artists and records of the year.

The 2000 awards-which took place April 12 in Milan-attracted a record 150,000 votes, according to market research company Abacus, which coordinates the voting Three of the eight categories at PIM are critics' awards, selected by the Musica! supplement, Radio Deejay, and a panel of Italian music crit

"While there are no official music awards in Italy, PIM is considered the only existing valid [event]," says Warner Music Italy VP Massimo Giulliano, who is also managing director of WEA Italy. This year's event, he says, was a "triumphant evening for us, with WEA acts Ligabue and La Crus plus Eiffel 65whom we distribute in Italy-picking up five prizes between them," ano adds.

The 2000 awards, hosted by Radio Deejay PD and presenter Linus. were broadcast live on Radio Deejay and aired via a delayed telecast on commercial TV network Italia 1

for the Triffids.

After U.K. distribution deals with Rough Trade, Revolver, and then Vital, Jennings decided to make Hot its own distributor. "It was time to do it ourselves," he says. "When Eva happened, there were three of us working from a cottage [in Angmering, West Sussex]."

Hot's British operation is now based nearby in Brighton, on the any mystique to distribution," says Jennings. "It's just putting records from one place to another. It sounds complicated, but it isn't.

With a small team, including GM Andrew Bowles, Hot fights its own battles for racking in major retail outlets, sometimes successfully, sometimes not, but always on its own terms

"We haven't discounted," Jennings says, "I'm not saying we haven't done programs-'two for 22 pounds' or something. But we've had a huge amount of support from the retail trade, especially HMV. Virgin. and the indie stores

"What it shows," says Rudy Osorio, specialities product controller for HMV. "is that even in a cynical world, and a hugely developed retail market in the U.K., some quality music can be successful. It probably takes a small company like Hot, who are passionate about it. We're looking forward to the new album; we'll be supporting it in-store. We must have done well over 30,000 units on Eva's catalog with Hot, 60% of that purely on 'Songbird.' They've managed to develop her into a piece of core catalog, which withut any promotion is amazing."

That catalog also includes Cas sidy's 1992 debut-with celebrated soul man Chuck Brown-"The Other Side," 1996's "Live At Blues Alley," and 1997's "Eva By Heart."

"Songbird" is "halfway to gold" in Australia, says Jennings (gold status being 35,000 albums), and has had international release via Hot's various long-term distributors, such as Zomba in Germany, MNW in Scandinavia, and Penguin in Greece.

Hot also places great importance on its Brighton-based mail-order business, Didgeridoo. "As a percentage it's not large, but if you put a pound sign in front of it, it can make the difference between a good week and a bad week," says Jennings. "It's great when you get some old bloke on the phone who save he hasn't heard anyone like this since Sarah Vaughan

He estimates that Cassidy's sales can account for between 50% and 75% of Hot's U.K. business, but the label is also a soundtrack specialist, with April releases ranging from Joseph Carl Breil's score for the landmark 1915 nicture "The Birth Of A Nation to Maury Laws and Jules Bass' music for the 1967 cult favorite "Mad Monster Party," which starred Boris Karloff.

"Eva has enabled us to do other things," says Jennings. "It's a tonic, and hopefully it'll inspire people. Bless her socks, if she only knew!

BILLBOARD MAY 13, 2000

#### (Continued from page 120)



## Kiosk Firms Welcome Competition Christian E-Tailers Make **RedDot, Others Grow As Handleman Enters In-Store Field**

#### BY EILEEN FITZPATRICK

With the Handleman Co.'s entry into the in-store CD manufacturing business (Billboard, April 22). the number of kiosk companies has grown from one or two to half a dozen within the past year. But instead of feeling the heat of

'By the end of the year we should have installed kiosks in 500 locations'

#### - TOM SZABO -

their competitors, companies in the kiosk business say it validates the business model.

Ian Duffell, president of New Media Network, says he is not worried about the field for instore manufacturing getting crowded at this early stage. "I am delighted to hear they are in this business, because it endorses the fact that there is a huge opportunity here," he says.

Duffell, however, points out that New Media Network has already been working on its instore CD manufacturing kiosks for 18 months. "They have a lot of work ahead of them," he says. For its part, New Media Net-

work will be testing its system in stores by midsummer, be says.

Meanwhile, kiosk developer RedDot Network is preparing to place its system in five Kmart stores this month, says company founder and president Tom Szabo

The Kmart placement is a coup for RedDot, since Handleman is the exclusive music category management company for the mass merchant.

With Kmart in its corner and more stores signing up each month, RedDot is quickly establishing itself as the leader in the in-store manufacturing of CDs. It already has its kiosks in about 20 retail locations, but Szabo says the company is planning an aggressive rollout of 20-25 addi-

tional locations per month until the fall, when it will add 100-150 locations per month Sixteen stores

RedDotNet in the New York metro area are

scheduled to get the kiosks this month. Szabo savs the goal is to be in 500 stores by the end of this year and 3,800 stores by the end of 2001.

Among the chains signed up for the RedDot kiosks are Coconuts, FYE, Musicland, HMV, Virgin Megastore, and Compact Disc World.

"By the end of the year we should have installed kiosks in 500 locations," says Szabo.

RedDot has content deals with EMI Recorded Music and Sony Music, and Szabo says a combined 6,000 full-length albums have been delivered for encoding to date.

"It takes about two hours per album to encode," he says. "About 2,000 will be loaded on the network for the additional store rollouts; 2.000 are scheduled to be encoded, and that leaves 2.000." Installed kiosks have about 100 select tracks.

Musicmaker says it is currently working on plans to take advantage of kiosk rights it has for the Jimmy Page/Black Crowes and Who records and

anticipates doing in-store tests this year. Also, one machine is scheduled to go into the Smithsonian Institution.

Liquid Audio, which has been testing its kiosk in the Music Co. in Seoul, Korea, where it formed a partnership with SK Group (Billboard, Oct. 23, 1999), has not yet signed any U.S. retailers for its system.

The company also has not signed any major-label content deals. Overseas, the company recently went live with Chem. istry, a kiosk system in London's TopShop clothing chain (Billboard, March 4).

The latest entry into the kiosk market is HitDisc.com, which owns a patented technology for on-site custom disc manufacturing of CDs, DVDs, and computer software.

Based in Orange County, Calif., the company is expected to launch this month.

## **Moves Into Marketing**

almost need a

specialty like

Christian or

country'

- BRAD EDMONSON -

#### BY PATRICIA BATES

NASHVILLE-Christian E-tailers, though in their infancy, have

begun to build marketing campaigns,

sales have not gone through the roof, but them to in just three months of operation," says Jef Fite, president of Ibelieve.com in Grand Mich., which was launched Jan. 24 by Family Christian Stores, "We wanted content on our Web

#### 'All Internet especially for the Dove Awards in April companies are and the "Jesus" TV miniseries in May. having to spend "Our Internet so much on

we didn't expect marketing, they Rapids.

site as well as commerce."

## Baker & Tavlor Forms New Unit

**Company To House Electronic Distribution Business** 

#### BY ED CHRISTMAN

NEW YORK-Baker & Taylor, the book, video, and music distributor based in Charlotte, N.C., has formed a new and as yet unnamed company to house all of its electronic distribution business.

The company-which, according to a company press release, will be a "business-to-business dot.com entity"-is expected to have three areas of focus: database operations, the creation of Internet portals to bost fulfillment service for related vendors and distribution of electronic content Craig Richards, CEO of Baker & Taylor, will initially serve as CEO of the

new company as well. Baker & Taylor will own 100% of the new company, but it expects to seek outside equity financing and form strategic relationships with third parties, which could reduce its ownership percentage

Connie Koury, VP of marketing for Baker & Taylor, says that initially the company will focus on the book business, because there is more happening there now

Baker & Taylor, Billboard estimates, has annual revenue of about \$1 billion of which 55% is derived from book sales, 45% from video, and 5% (Continued on page 129)

The Gospel Music Assn. (GMA)'s Dove Awards usually

begin the spring season of promotions for Christian retailersand now E-tailerswith offers of, or average, 25% off CDs during April.

"We discount 15% to 40% off CDs from the winners," says Fite of Ibelieve com which listed all 200 Dove Award recipients on its Web pages. "We announced our picks online and then asked visitors to agree or disagree. We also had message boards where they

could make comments. Although Family Christian

Stores has been in cyberspace since November 1998, its Familychristian.com will be discontinued later this year, and its 2,500 mailorder products will be available through Ibelieve.com.

Family Christian Stores will air its first-ever network TV commercials, which will include Ibelieve. com., on May 14 during the "Jesus" miniseries on CBS.

Viewers who register on the Web site will be mailed a free 10-song CD, "Ibelieve.com: The Collection (featuring such acts as Steven Curtis Chapman and Audio Adrenaline), through a partnership with Chordant Distribution Group.

Ibelieve.com has 17,800 online titles by Christian artists, including sheet music and accompaniment tracks. Every Tuesday, it fea-(Continued on next page)



## Merchants & Marketina

## newsline...

DISCOVERMUSIC.COM, a provider of song samples for use by Internet retailers, says it has signed nonexclusive U.S. licensing agreements for its service with BMG Entertainment, Universal Music Group, and Warner Music Group, as well as a worldwide deal with EM1 Recorded Music, Erika Leber, VP of sales and marketing for DiscoverMusic, says negotiations are under way with Sony Music Entertainment. Seattle-based DiscoverMusic-which offers 30-second streamed samples of more than 200,000 albums to its customer base of 90 E-tailers-will pay license fees or other compensation to the majors for the use of their music. The company already has licenses with more than 500 indie labels. The company is named in a lawsuit filed by Intouch, a pioneer of in-store sampling via kiosks, claiming patent infringement over a proprietary method of sam-pling music (BillboardBulletin, April 13). Also named in the suit are Amazon.com, Liquid Audio, Listen.com, and Entertaindom

REALNETWORKS has inked a content alliance with Liquid Audio that will allow visitors to its site and RealJukebox users to download selections from Liquid's 70,000-track directory. The pact represents the first time RealNetworks has ventured into the download space. Real also announced additional content deals with EMusic, Riffage.com, and garageband.com, among others.

BARNESANDNOBLE.COM reports its net loss for the first quarter more than doubled to \$44.2 million, or 30 cents per share, from a loss of \$20.2 million, or 18 cents per share, a year ago. Revenue increased 142% to \$78.2 million from \$32.3 million in the first quarter of 1999. The pro forma net loss, which excludes stock compensation, acquisitions, and investmentrelated costs, was \$27.1 million, or 19 cents per share. The pro forma net loss was \$20,2 million, or 18 cents per share, in the same quarter last year.

BEATNIK, an online company founded by recording artist Thomas Dolby Robertson, withdrew its proposed \$63 million initial public offering (IPO) May 1, citing poor market conditions. The San Mateo, Calif.-based company, which makes technology for integrating music and other audio on Web sites, filed for an IPO in March.



**CLICKRADID**, a personalized radio service, has inked a licensing deal with BMG Entertainment. The agreement is for the entire catalog of the major. ClickRadio, expected

to launch this month, has a similar deal with Universal Music Group.

SFX ENTERTAINMENT reports its net loss for the three months that ended March 31 increased sixfold, rising to \$117.8 million, or \$1.77 per share, from a loss of \$18.5 million, or 37 cents per share, in the same period last year. The loss includes special charges of \$73.4 million related to new employment agreements for senior executives and \$7.6 million in connection with the company's pending sale to Clear Channel Communica-tions. Net loss before special charges was \$36.8 million. or 55 cents per share. Revenue for the quarter increased to \$427.9 million from \$276.1 million a year ago. Adjusted earnings before interest, taxes, depreciation, and amortization were \$30.1 million, vs. \$22.8 million last year.

LISTEN.COM says it will partner with Launch.com, RollingStone.com, and Vidnet.com to include music videos in its directory of more than 60,000 artists. The San Francisco company also says it has signed deals with 11 international music Web sites-China's AsiaMix.com; Germany's BeSonic.com; U.K. sites iCrunch Ltd., Ministry of Sound, peoplesound, and remotemusic; Belgium's NetBeat.com; Sweden's Popwire.com; Italy's Vitaminic; and U.S.-based Latin music sites Ertimo and Ritmoteca.com-to review and categorize their artists with online music.

BESTBUY.COM. the Internet subsidiary of consumer electronics retailer Best Buy, has entered into a joint marketing agreement with Rolling-Stone.com. Under the arrangement, RollingStone.com will use Best-Buy com as its exclusive online retailer of CDs and cassettes. In turn, BestBuy.com will feature on its site music news, album reviews, Webcasts, videos, and photographs from RollingStone.com and DownBeat-Jazz.com

\$3, parent of the Diamond Rio digital music player; says it plans to license its Rio technology to other companies interested in developing digital audio products. The company also says it plans to develop a music player for the car and expand into free-standing home audio products that connect directly to the Internet and distribute music throughout an entire home. In April the company announced it would sell its graphics chip business to focus on the Internet appliance market.

#### CHRISTIAN E-TAILERS MAKE MOVES INTO MARKETING (Continued from preceding page)

tures a backstage chat with performers, which is announced on shelf talkers in Family Christian Stores

"We will be test-marketing our Ibelieve.com kiosks this summer in Family Christian Stores, probably in a few near our Grand Rapids, Mich., offices," says Fite. "Family Christian Stores has an 'Album Of The Month' program that's set up at endcaps, which we can tie into along with their monthly music mailing to 250,000 to 350,000 households '

America's largest Christian retailer, Family Christian Stores has 341 outlets in 39 state

"We have the benefit of creating programs nationally, which independents may not be able to do except on the local level," adds Fite, "But [Christian retail marketing consortium! the Parable Group and others may have something in the works just for them.'

While revenue for Parable.com in November and December was three times higher than in the preceding two months, nothing was spent on advertising, says Ron Johnston, VP of technology services for the Parable Group, which is based in San Luis Obispo, Calif., and services about 330 stores.

Promotion for Parable.com "was all search engines and word-ofmouth," says Johnston. The site began approximately 80 "private label sites" for Christian independent retailers in January. "We only have books and music online now, but we'll also have gifts by the summer

Parable.com has more than 70,000 items for sale, including several thousand CDs.

"We operate Parable.com through the Parable Group, and [retailers] pay us a fee," says Johnston. "The retailer nearest to the online Parable customer gets a percentage of the sale, but that percentage is doubled if [the retailer has] a private label site.

Parable sets up the private Web site for a one-time \$495 fee, adds Johnston "Parable fills the model of high-quality technology for them. We do all the SoundScan



Panelists addressed the topic "How To Sell More Niche Music" during the Gospel Music Assn. (GMA) Week convention in April. During the session, that panelists said that customers should browse storas instaad of the Internet to look for hard-to-find CDs. Panelists, shown from left, are Randy Ross, music buyer from Wallspring in Des Moines, Jowa: Bob Starges, pagal moderator and director of field operations and buying for Lemstone Books in Wheaton, III., and chairman of the Christian Music and Video Rataliers track during next year's GMA Week; Myra Hanks, co-owner of Joyful Noise in Gastonia, N.C.; and Scott Von Loewe, music buyar with Rainbow Family Book Centar in Maple Haights, Ohio. (Photo: Patricia Bates)

compilations, and we update them on which CDs sold best by region.

Another company, Crosswalk. com, will announce in the next 30 days online links to suppliers for books and music, says Neal Joseph. VP of the Nashville-based concern. "No independent retailers are using us yet," he says, "but we think it may be that no one has caught our vision

"We have 14 channels-from sports to home schooling-to appeal to product lines," he adds. We made our decision in January not to do E-commerce ourselves, so we're an advertising- and promotion-based site new

The site offered analysis of the Dove Awards, including playbacks of song of the year nominees, along with shortform videoclips.

Like Crosswalk.com, Musicforce.com has an affiliate program, by which Christian independent retailers can link to its Web pages through icons. As yet, none are involved, because "we haven't really marketed it to them," says Brad Edmonson, GM of Musicforce.com which began as Clubfish.com in February 1997. The GMA Week convention

#### EXECUTIVE TURNTABLE

HOME VIDED. David Koh is named head of acouisitions and co-productions for theatrical and DVD/home video divisions at Palm Pictures in New York. He was an acquisitions and co-production executive at Win-Star/Fox Lorber

NEW MEDIA. GetMusic.com promotes Mike Rich to executive producer of its rock channel, Nicole Dollison to executive producer of its pop section, David Krinsky to producer of its alternative channel, and Dana Maslin to executive producer of its adult contemporary channel in New York. GetMusic.com also names Kimmy Wix producer of its country channel in Nashville, They were, respectively, producer of its rock channel, producer of its pop section, content editor of its alternative channel, producer of its adult contemporary channel, and senior music producer for Countrycom

Pati deVries is named director of artist relations for the Digital Club Network in Los Angeles. She was head of deVries Entertainment.

Counterpoint Systems names both Jody Cipes and Kurt Green consultants in Los Angeles. They were, respectively, software consultant for Famous Music Publishing and direc tor of royalties for Gudvi, Chapnick & Oppenheim.

(April 16-20), which featured the Christian Music and Video Retailers track, was sponsored in part by Musicforce.com. To increase its visibility, the online retailer had its signs everywhere at the Nashville Convention Center during the week.

We experienced triple-digit growth in the beginning over the Internet," says Edmonson, "We've slowed down some after gaining in the market. Our data follows cle ly what's happening on the Billboard charts.

Musicforce.com offers about 8 000 music titles from Southern gospel to hard Christian rock. The online retailer will sell product at all but one of the Christian music festivals this summer.

"We've never had [an E-tailer] do that before, although we've accepted SoundScans from Christian concerts since November 1998." says Kathy Sullivan, manager of Christian SoundScan operations for the Christian Music Trade Assn. "They qualify if they have a reporting retailer and an affidavit.

As for other Christian retailers Lifeway Christian Stores is expanding its online music department; Berean Christian Stores has hired a Webmaster, who will be designing its site; and Lemstone Books, although it doesn't offer E-commerce, has a promotional Web site.

"All Internet companies are having to spend so much on marketing," says Edmonson, especially if they are broad-based. "They almost need a specialty like Christian or country.

Since online retailers often have to make up some profit margin on shipping and handling, most Christian E-tailers are charging from \$3 to \$4 for the initial CD and \$1 or more for delivery for additional ones

"We think our industry is in line with Amazon.com and CDnow. com," says Fite.

## Merchants & Marketing

## Dismissal At Rounder Records Turns Into An Employee/Management Issue

**C**AUSE CÉLÈBRE: It's not often that the firing of a single recordlabel employee becomes a focus of media interest, but that's been exactly the case with ex-Rounder Records staffer Glenn Jones.

Jones was terminated from his job as editor/proofreader on March 13 by Rounder GM Paul Foley. The dismissal has become the subject of conflict between Jones and the 30year-old roots label based in Cambridge, Mass.

The dispute has gone public via two recent articles in the alternative weekly The Boston Phoenix. We've been receiving E-mail on the matter virtually since the day Jones received his walking papers.

Why does anybody care about one employee's exit? Some of the reason lies in Jones' long tenure at Rounder. He worked for the label for nearly 29 years; since pioning the company on Aug. 1, 1977, he has, in his own words, "probably done everything there was to do there." He is also well-known outside the label, as guitarist for the Boston sant-rock group Cul De Sac.)

Jones was also one of four union stewards; since 1980, Rounder's mon-management employees have belonged to Local 925 of the Service Employees International Union (SE1U). The union is due to negotiate a new contract with the label later this year.

Press coverage of Jones' firing has fixed on the divergent depictions of the reasons for the ternination, Rounder continues to maintain that Jones was examed for performance-related reasons. Jones claims he was axed by Foley because he was involved in drafting a letter protesting the February promotion of director of independent sales Sheri Sanda to VP of sales and marketing.

Sands is a former PolyGram staffer who joined Rounder last June. She is also Foley's girlfriend.

According to Jones, "Our concern was not so much the promotion ... Our concern was stopping the flow of employees who were leaving." He claims that 11 Rounder staffers have exited since the announcement of Sands' promotion.

Jones says at least 17 people in the Rounder sales, marketing, and promotion departments were involved in drafting the lettor addressing the issue of favortisan evident in Sands' elevation. However, after a copy of the letter was leaked to Foley, he became the focus of the executive's wrath.

On March 7—the first full day after Foley saw the draft—Jones was hit with two written performance warnings. Six days later, he was terminated after receiving his third warning.

Rounder president John Virant declined to be interviewed by Declarations of Independents but upon



our request forwarded a prepared statement from the label.

It said in part, "In both of his previous semi-annual reviews, Glenn was pat on notice that his repeated failure to arrive on time for work was unsatisfactory ... Other issues involved in the dismissal were performance-related, in particular his failure to adequately proofread the annual Rounder catalog and improper use of E-mail."

Jones calls the firing "a retaliatory measure." He says that he was recently offered a management position at Rounder and turned it. down and that a week prior to his first warnings, Foley was "singing my praises to me." Jones says he received one written warning for tardiness in the last year. He adds that he was responsible for one typographical error in the 310-page Rounder catalog and that the improper use of E-mail" alluded to involved drafting the letter about Sands. (He alleges that in the days following his initial warnings. Rounder managers began reading employees' E-mail.)

Though Rounder's statement says the label "takes particular exception to Glenn's comments about Sheri Sands," Jones says, "I don't have anything against her at all."

The SEIU has filed a grievance regarding Jones' firing. Though he says he has heard nothing from the label, Rounder's statement says the firm "has agreed to take Glenn's dismissal to mediation rather than wait for arbitration."

Other than longtime employee Jones, the main casualty in this now high-profile set-to may be Rounder's good will. Long respected for its efforts to promote the finest American music, the label's public image has taken a sharp hit.

Though Rounder has put many of its wares through Universal Music and Video Distribution for two years (with the rest going through Distribution North America), the current alarm in the press shows that many are seeing the label as a non-indie entity for the first time as a result of the Jones conflict.

This contorted tale suggests that though some ignored it until recently, Rounder is very much in the record business, and that business sometimes entails some unpleasant realities and tactics.

LAG WAVING: On May 30, Minneapolis-based J-Bird Records will release seven albums that offer a fresh look at a little-heard side of Mitch Ryder's career.

"I call it my alternate career," anys Ryder, who is best known for his run of mid-60b slue-eyed soul hits with the Detroit Wheels. But, from the 'Tos on. Ryder forged a string of highly personal and often powerful albums in which he reforged his image and sound.

J-Bird is giving seven of these records, cut in 1978-88, their first high-profile U.S. release. They comprise five studio albums—"How I Spent My Vacation, "Naked But Not Dead," "Got Changre For A Million," "Smart Ass," and "In The China Shop", the live-in-the-studio "Live Takkles"; and the live concert set "Red Blood White Mink."

Ryder cut the records for his own indie imprint, Seeds & Stems, and for Germany's Line Records. Many of them were cut overseas; he has remained a popular touring act in Germany throughout his career. "I saw my fate in America as



OVICO

being an oldies artist," Ryder says. "In Germany, I realized, I didn't have to do 'Jenny Take A Ride, I didn't have to do 'Devil With A Blue Dress On.'"

He acknowledges that some of the records aren't what they could be, since they were recorded in the midst of grueing European tours: "They were murderous . . . We were doing 31 days in a row, 2½-hour shows every night."

However, Ryder says he is proud of his albums, which display an uncommonly fearless candor and a songwriting ability that fans of his arrly work may never have suspected he had. "How I Spent My Vacation" and "Naked But Not Dead" are especially striking.

"For me, the overriding goal was to make a documentation of my progression as an artist," Ryder says. He notes that even the albums that received a release in America ran too contrary to listeners' expectations to be successful.

"It didn't sound like 'Devil In A Blue Dress," he says. "It was like taking away the Quarter Pounder ... The way we consume music is similar to the way we consume food."

Ryder controls the masters to five other albums he recorded through the mid-'90s and hopes that J-Bird will pick those up as well.

While he still wants to expose his own material to a wider audience, he confesses, "This year, threequarters of the work 1 do will be on package tours on the oldies circuit." Ryder will be touring with his fivepiece group throughout the summer.

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## Merchants & Marketing

## If MAP Policies End, Loss-Leadering May Return

by Ed Christman

WITH THE FEDERAL Trade Commission (FTC) finally getting all the majors to sign conenter elimination of minimumadvertised epicient (MAP) policies (meenstory, page 1), look for campaign attacking the agency's ruling during the 30-day period it allows for public comments on its actions.

However, let me make a prediction now: No matter how hard retailers valiantly fight the FTC on this one, they will lose. Based on everything I am hearing, the retailers can scream bloody nurder about the commission's actions, but it won't change anything except maybe a word or two in the final version of the decrees.

In its relentless pursuit of the music industry, dating back to 1993 and spreading over two inquiries, the FTC has acted like the modern-day equivalent of the Spanish Inquisition. It is a highly secretive agency with all of its investigation and evidence-gathering going on behind closed doors. In fact, it is so secretive that often it won't even "confirm or deny" that it is carrying on an investigation of a business. Sava one senior record company executive, "Unlike the law of the land, with the FTC you are guilty until proven innocent.

But one source familiar with the commission says that my characterization of it is wrong.

"The reason why the investiga-

tion is conducted behind closed doors is to protect the privacy of the parties being investigated," the source says. "If the process was not private, they would be screaming about their rights. The FTC's manner in this kind of investigation is far from an overzealous procecutorial manner."

Whatever. But in making its anti-MAP decision, the FTC, in my opinion, is disregarding the whole concept

whole concept of unfair trade practices. The majors' MAP policies were enacted independently to protect their interests and those of the con-

sumer. The policies came into being to ensure that a wide spread of product was available to the consumer, not to ensure that prices were kept high.

Consider this: If MÄP kept prices higher than they would have been if the loss-leader retailers had their way, the majors still didn't gain one red cent more in profit. They still got the same \$10.65 or so for a \$16.98 CD, whether that CD was sold for \$9.99 or \$17.99.

Before the majors strengthened their MAP policies back during the price war of 1994-1996, consumer electronics chains and mass merchants were loss-leadering the whole product line of music in order to maintain high traffic to their stores so that they could gain profits from other product lines.

If the majors didn't move to stop the practice of loss-leadering recordings, the music-specialty portion of their account base would have been decimated. If anyone doubta that, all one has to do is recall the wake of the 1994-96 price war, when more than 1,000 independent stores closed their doors and nearly a

dozen chains filed for Chapter 11 protec-

tion. If the labels hadn't acted to stop the price war, it would have resulted in a market-

place dominated by merchants that carry only 2,000 to 3,000 square feet of music titles, the amount of space that mass merchants and electronics merchant Circuit City typically allocate to music.

In contrast, music-specialty stores have a much larger space carrying a much deeper selection, while independent retailers often specialize in a particular genre of music-all of which ensures that the consumer can access hundreds of thousands of music titles.

In addition to ensuring that their catalogs were well-represented in stores, the majors were moving to make sure that CDs of developing artists, the lifeblood of the industry, still had a place in the market. Mass merchants typically don't carry developing artists until it looks as if an album will break out to be a hit.

But the FTC clearly chose to ignore the above arguments. When the agency publicly announces its actions, you can be sure that it will imply that lower prices will result, thus presenting itself as a here to consumers.

And, I am sorry to say, the FTC is holding all the cards on this one. No matter what logical arguments retailers make on arguments retailers make on have public opinion on its side. Have you ever tried to explain to one of your friends why CDa are priced the way they are? Even the mainstream press will reliapoint the major labels and reliaers as acting collusively to maintain higher prices.

Music-specialty retailers' main hope is that, over the past few years, the mass merchants and the consumer electronics chains probably have discovered the pleasures of finally making a profit on music. Will they be anxious to return to an environment where they beat one another over the head with CD prices?

If the price war breaks out again to the degree that it did last time, the music-specially sector could be a sorry place, especially when you also take into consideration that the majors are aggressively moving to sell music directly to the consumer.



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#### S. AFRICAN DANCE MUSIC ON THE RISE (Continued from page 119)

mously successful are the titles emanating from a joint venture between COP Record Co. (a division of EMI South Africa) and independent label House Afrika Records. The latter is based in Johannesburg and is the promier outlet for supplying riving 12-inch releases to the growing number of local DAs in South Africa.

The key to the success of the CCP/House Africa "Fresh House CCP/House Africa," and 'Gien Lewis" products, says House Afrika, titles with some of the country's most high-profile and hippest radio DM. As for the locally produced musis featured on the allums, slowing down the traditional house beat to a lower tempo favored by local fins has also helped.

"TUP Fresh, who's behind the 'Fresh House Flava' compilations, has a show on Johanneskurg-based dance station JYFM—the biggest regional station in the country—with over a million listeners, 'White explains. 'Fresh is a hig house music fin and began physing a lot of our 12-inch viny! tracks on his show, many of which became hiti [here].

"But few of the young, urban black "But few of the young, urban black kids listening to Y have the money to buy viny!" he says, "so we came up with the idea of licensing the tracks for a CD compliation. Most of the labels we license from—independents like Naked Music, Large Records, and Wave Music—are totally amazed at the numbers we're doing."

Both "Fresh House Flava Vol. 1" and "Vol. 3" have been certified double-

#### BAKER & TAYLOR (Continued from page 125)

from music. Koury says that "down the road" the company could pursue opportunities in video and music.

In setting up the new company, Baker & Taylor plans to transfer its ownership interests in Replica Books (a print-on-demand publisher) and Yankee Rights Management (a digital rights management company) to the new entity, which will be named at a later date after the trademark and registration process is completed.

Koury says Baker & Taylor plans to assemble the capabilities to handle all aspects of digital distribution, including hosting and serving content. But she says it is too early to say if the company would outsource those services or buy the necessary components and operate the infrastructure itself.

In the database operations area, Baker & Taylor will transfer all assets and operations of its Electronic Business and Information Services unit, which is engaged in the licensing of its database and related applications, to the new company.

The first created portal will be called thelibraryplace.com. It will provide free services and information for libraries, as well as offer premium paid services designed to meet the needs of librarians. That portal will serve various vendors so that such items as furniture, computers, and office supplies can be located and acquired through the site. 'Instead of just younger kids, dance music buyers are also moving into the mid-20s/early 30s age group'

- ROBERT SCHOLTZ -

platinum, with "Vol.2" selling 45,000 units. So far, CCP/House Afrika"s biggest-selling title is "Glen Lewis's Mid-Tempo Millennium Mis-Down," which has soft more than 78 000 units, according to White. Several new titles, including a "Glen Lewis Numero Uno" Latin-style compilation, are due for release in the coming months.

Lewis, a drive-time DJ on Metro FM, a national dance-oriented station with 4.6 million listeners, says the role of radio has been pivotal in dance music's development in South Africa.

"A for years ago," he says, "there were hardly any radio stations with turniables, But as DJs like myself began playing viny (lon-air) and then gyming the same diss at the club gigs we do every weekend, the demand from listenrs became very strong. I'm lacky because I'm given quite a bit of the play outside the playlist, which means I can introduce listenres to all the new sounds I'm buying."

Lewis anys he's still surprised at the success of the "Mid-Tempo" compilation. "What also amazes me is how many white people, who're not the target market of my show, are getting into the album."

The upsurge in dance sales has also stimulated several independent record companies into action. Sheer Dance, a division of Johannesburg label Sheer Sound, was formed three years ago to release compilations, including the "What's Hot In Derek The Bandit's Box" series, which is aligned with a popular dance DJ on national rock station SFM.

However, as a result of the new focus on the music, the label is also beginning to concentrate on domestically produced dance. "We receive about 15 to 20 demos a week," says Sheer Dance director Mark Connor. "We took about 400 sampler albums to MIDEM and had a good response."

Cape Town, In many ways the center of South Africe's chib scene, regularly sees top-notch international Dislike Pete Tong and Paul Oakenfield playing ggs, Kim Saville, oo-owner of the newly setabilished Beatrond Music, is excited about the home-grown laident showcased on the label's two recent "Future Sound Of Cape Town" compilations, which are distributed by Universal Music. The first ware released in 1986; the second earlier this year.

"Artists like Spanky, Debass, Liks, and Nagual are already playlisted on several campus radio stations, as well as many regional ones," Saville says. "In fact, we learned after the first album to keep the tracks at a radiofriendly length just to get that exposure. We ve had an excellent response from many global territories, and we're off to Germany soon to discuss possible deals."

Another Cape Town-based label, What's Phat, is also looking to runture local talent. Label manager Alexia Walker says a JJ mice compilation series, "What's Phat Pussyeatt," is due for launch soon and will also incerporate South African productions. "These will be given a platform alongside the work of international produers, which will also help develop the domestic secence, "alse agas.

Meanwhile, What's Phat is focusing on exclusive distribution for key overseas labels (including F-Communications, Studio K7, and Glasgow Underground), with a strong emphasis on marketing and promotion (distribution is through EMG Africa) aimed at making cutting-edge dance tracks readily available in the territory.

"The demand for interesting product has always outweighed the supply," Walker says. "Before, people frequently had to wait six months for product they had read about in the international dance press."

Robert Scholz, dance music buyer at Cape Town independent store Max Mega Store, confirms this.

"There are far more educated people now when it comes to dance music, and whereas we might have sold, for example, one 'K&D Sessions' [Germany-sourced compilation] album each month two years ago, we can now now 10 without breaking as event," he says. "We've noticed too that instead of just younger kids, dance music huyers are also moving into the mid20s/early 30s age group. There's also been a noticeable crossover from black to white markets with some of the compilations, like the Glen Lewis one, in terms of race. Dance is definitely a very important retail product for us."

The recent surge in the South African dance market is certainly helping those creating the fast-selling compilations when it comes to sourcing international product. Afrian Skirrow of Johannesburg infile label ASP Records, currently involved in a joint venture with BMG Africa, says the groundwork was achieved with the "high number of top-line DJA visiting South Africa, who spread the word."

Says Skirrow, "When we're licensing in tracks, we've found that SA is increasingly regarded as a very important dance market, and that opens doors."

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## New Media Merchants & Marketing

#### Launch Offers Web Users Personalized Service Sites That Give Consumers Control May Flourish In Wake Of MP3 Suit

This week's column was prepared by Michael Grebb.

THE RECENT LEGAL WRAN-GLING over Internet mass services into Nagates and the coard decision against MF2.com will not be thein of the service of the services of the services mass. But all the final services the service house the service of the services of the service house the service of the service service is their mass when they wast it. They don't want to use filters or week through music they don't like. They wast control—and velower gives it to them may very vell win. In that vein, Launch Media has the

In that vein, Launch Media has created a product it hopes will shift the focus toward personalized streamed music and videos. "Launchcast" tries to provide the community out raising the copyright issues it under a compulsory lisense). In fact, Warner Music, Sony Music, and EMI Recorded Music own small equity stakes in Launch-com, and they have

TRAFFIC TICKER Top Music Info Sites
Duration
AVERAGE MINUTES PER VISITOR PER MONTH
1, standh.com         16.7           2, mpJ.com         5.3           3, bilhoerd.com         5.3           4, bickstrefelbys.com         5.0           5, politikus/com         8.0           6, mix.com         7.7           7, Sockstrefelbys.com         7.4           8, ansieret.com         7.4           8, ansieret.com         7.4           8, ansieret.com         7.4           16, perps.com         6.8           16, perps.com         6.3
Unique Visitors (in 000s) HOUSEHOLD INCOME \$15,000-\$39,900/YEAR
1. mh.com
HOUSEHCLD INCOME           \$40,000-\$74,000/YEAR           1. mhcsm
Source Marta Menx, Feo- nary 2000 See categorism offices ungua vestors as the categorism construction of the vestor acche else vertour dispontion, core in a given month. More Ban 50,000 indivisious throughout the US periopee in the Meda Merze sample.



videos for streaming over the site. "We have always felt that you should give people control over the experience," says Launch CEO David Goldberg. "That's the valueadd. We're trying to make this as easy as possible for people."

'It's very satisfying to know that the Internet can bring fans and artists closer together through technology'

- JAY SAMIT -

The principle behind Launch.com is personalization. The site gives users the ability to set up their own "radio stations" online—in effect, to become their own DJs and share their favorite music with anyone who happens along. At the same time, users with similar musical tastes can seek out DJs whose

selections appear to match theirs. On April 5 the company gave users the additional option of becoming VJs as well, when they fish out their favorite videos from Launch.com's 4.000-nbus music video library.

"Music videos add a whole new dimension to music," says Jay Samit, senior VP of new media at EMI. "It's very satisfying to know that the Internet can bring fans and artists closer together through technology."

In essence, Launcheast doosn't care which artist are being promoted to the masses; it lets the masses sift through the rough looking for diamonds. And it makes suggestions hased on past preferences. The more fains use the service, the more accurate it gets. Throw in some collaborative filtering, and Launchcom says it can predict what a user likes practically before the user knows it.

"It's very much a pull rather than a push, which is what traditional radio is," says Goldberg. "This is what people want on the Internet. And it will make it possible for fans to find a lot of great music that never makes it on the radio."

Soon, Goldberg says, Launcheast will also be available on mobile devices and car dashboards. "We really will be able to replace radio for (Continued on page 151)

-	_	-		-	-
	To	p	Internet Album	i Sales.	
THIS WEEK	LAST WEEK	WYS. ON CHART	COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	G8V06T18
1	NE	**	SILVER & GOLD REPRISE 47305/WARNER BROS : week at No 1	NEIL YOUNG	22
2	NE	₩Þ	THE HEAT LAFACE 25059//RISTA	TDNI SRAXTDN	2
3	3	6	NO STRINGS ATTACHED	'N SYNC	1
4	2	3	RETURN OF SATURN TRAJMA 410441-INTERSCOPE	ND DOUBT	11
5	5	46	SUPERNATURAL + "	SANTANA	6
6	1	2	THE WALL LIVE 1980-81: IS THERE ANYBODY OUT TO COLUMBA 62010/CRG	HERE? PINK FLOYD	4
7	8	9	TWO AGAINST NATURE	STEELY DAN	51
8	4	2	MY NAME IS JOE	JDE	3
9	10	19	HUMAN CLAY A'	CREED	8
10	12	14	PLAY • V2 27049*	MOBY	57
11	11	29		HDT CHILI PEPPERS	25
12	9	15	ON HOW LIFE IS A?	MACY GRAY	16
13	NE		THE '70S	SDUNDTRACK	n
14	13	20	SRAND NEW DAY	STING	44
15	16	5	UNLEASH THE DRAGON A' DRAGONDEF SOUL 54581510000	SISQO	4
16	17	30	FLY A*	DIXIE CHICKS	17
17	NE	NEW> SKULL & BONES		CYPRESS HILL	5
18	15	21	BREATHE A'	FAITH HILL	25
19	18	9		BLOODHOUND GANG	15
20	RE-B	ATRY	DR. DRE - 2001 A*	DR. DRE	9

#### Vacency product approx devices (and provide the set product a proximation (and the set product of the set product approx device) (and the set product approx device) (an

## DRM that sounds great to CFOs.

Millions of consumers are ready for digital distribution of music on the Internet. And Digital Rights Management (DRM) services from Reciprocal let you reach your full economic potential.

Reciprocal's music solution prevents unauthorized copying and creates a secure, robust environment that can drive new business opportunities and track customer usage. Get complete control over your digital music assets with a fully-customized solution that meets your specific needs.

So, when it's time for your business to become part of the digital content economy, Reciprocal can help grow your bottom line.

For more information contact Reciprocal Music at 212.983.8200



#### BILLBOARD MAY 13, 2000

## Home Video

## OVO Grabs More Of Market In U.K. Video Business Gets Boost; More Growth Expected In Format

#### BY SAM ANDREWS

LONDON-DVD has captured more than 20% of the total British video market, according to firstquarter figures released by distributor trade body the British Video Assn. (BVA).

The figures reveal that DVD's success has given the entire video business a boost, with VHS sales up 5% and the entire market up 17% over 1999's first quarter

But most surprising was that firstouarter 2000 DVD sales outnumbered sales in each quarter of 1999 except for the fourth quarter.

"For DVD Video to have passed the 20% of value mark so soon after the release of the format shows just how popular it has become," says Lavinia Carey, BVA director general. "With about 30,000 people a month buying DVD players, this growth rate looks set to continue. and it may not be that long before DVD becomes the dominant format with a larger and larger range of product available."

Month-to-month comparisons for March show a 440% increase in sales and an even more impressive rise of 651% for hardware sales for the same month from 1998 to 1999

The installed player base in the U.K. now stands at 350,000 units, not including DVD-ROM-equipped computers

The spectacular growth rate of DVD is even more remarkable given the lack of blockbuster titles.

The BVA expects this spring to be a banner sales ouarter with the April DVD release of "The Blair Witch Project" and the May releases of the latest James Bond biggie, "The World Is Not Enough," and "The Sixth Sense

The DVD momentum is predicted to continue as Paramount Home Video enters the fray with "The Truman Show" and "The Rugrats Movie" product, plus the upcoming release of the Disney Classics line on DVD

U.K. video distributors, however,

have been warned not to ignore the VHS "cash cow" in favor of focusing solely on DVD.

Marek Antoniak, BVA chairman and managing director of Columbia TriStar Home Video's U.K. arm, says that if VHS is "milked too quickly, before DVD has truly obtained criti cal mass, the industry will find it has mismanaged the situation."

He says that the video business shouldn't forget that there are still more than 18 million video recorders in 89% of the U.K.'s households. "The industry must be careful not to throw the baby out with the bath water," he says.

Antoniak's comments come on the heels of the release of the latest edition of the BVA yearbook, which features a commentary by Culture Secretary Chris Smith about the "social benefits" brought about by the introduction of DVD.

It brings "a range of additional benefits for the viewer. Some of these, such as subtitles and different.lan. guage soundtracks, have real social benefits as well as adding to the value of the product," he writes.

He also notes that the introduction of DVD helps the country's film industry.

"A thriving video industry helps bring money back into the creative industries that provide the sector with its content," Smith writes. "Filmmakers and television producers need that success so they can continue to create the hits of tomorrow."

The BVA yearbook, however, also reports that after 13 years of consecutive growth, the sell-through video market declined for the first time in 1999

Sales in 1998 fell from 100 million units, worth 940 million pounds (\$1.5 billion), to 96 million units, worth 882 million pounds (\$1.4 billion).

The 1998 total is a bit inflated since it had an extra week of sales and the blockbuster titles "Titanic" and "The Full Monty" were released during that year.

"Titanic" and "The Full Monty"

This month's release of the latest James Bond film. "The World Is Not Enough" with Pierce Brosnan and Sophie Marceau, should keep the DVD sales momentum going in the LLK

together accounted for 8 million in unit sales, whereas in 1999 the top two titles-"A Bug's Life" and "The Lion King II: Simba's Pride"combined for just 3.5 million units sold.

The rental market also saw a decline, with transactions falling from a 1998 high of 186 million units to 174 million units, worth 408 million pounds (\$652.8 million) in retail revenue. Top titles were "There's Something About Mary" (Fox Pathé) and "Armageddon" (Buena Vieta)



Starting Young. Mr. Spock himself, Leonard Nimoy, is impressed with a young fan's ability to demonstrate the Vulcan sign. Nimoy met the youngster April 26 in West Hollywood, at a Virgin Megastore signing held to promote the DVD release of "Star Trek III: The Search For Spock." The event was broadcast over the Internet by InsideDVD.com, with Nimoy participating in an online chat. The next DVD ralease of the franchise, "Star Trek II: The Wrath Of Khan," is due in stores July 11,

## Spielberg Releases 'Jaws' Dn DVD As Universal Marks Shark's 25th Anniversary

SHARK ATTACK: With DVD penetration estimates running as high as 12 million in North America by the end of the year, director Steven Spielberg has finally green-lit at least one movie from his blockbuster catalog for release on the format.

On July 11, Universal Studios Home Video will release "Jaws Anniversary Collector's Edition" to celebrate its DVD debut as well as the film's 25th anniversary. The title will be priced at \$26.98, and a double cassette will be available for \$19.98.

"He [Spielberg] really made the decision with 'Saving Private Ryan,' so this one was easy," says Universal president Craig Kornblau. "He laid the groundwork. and then we looked at the whole category to select the right one

Aside from "Saving Private Ryan." which was released last year

on DVD, only a few Spielberg-directed titles are available in the format. Those include "1941: Special Edition," "Always," "Amistad," "The Color Purple," and "Hook." Many observers said the director was withholding many of his best films until the format proved itself in the market.

Universal, though, has not scheduled other Spielberg hits such as "E.T. The Extra-Terrestrial," "Jur-assic Park," "Schindler's List," and the "Jurassic Park" sequel "The Lost World" for release on DVD.

Kornblau says "Jaws," off the market since 1996, has only sold about 800,000 units at sell-through pricing. Compared with more than 17 million for Spielberg's hit "Jurassic Park," Kornblau sees enormous potential for "Jaws

The DVD will feature a "making of" documentary, deleted scenes, outtakes, the original trailer, a photo gallery, storyboards, a trivia game, a PC screen saver, and the educational program "Shark World." Spielberg will not, though, provide the director's commentary that is customary with many DVD releases.

The digital transfer will be in widescreen with Dolby 5.1 surround sound or DTS 5.1 surround sound options.

Marketing elements will attempt to "bring back the cultural hysteria," Kornblau says, that the film created back in 1975. Many events are planned near or at the beach, he says, A "Summer of the Shark" media campaign will kick off on ABC when the network airs the film on May 6. Continuing through the end of summer, Universal has scheduled TV ads for highprofile shows such as "Who Wants To Be A Million aire," "Friends," "ER," and "WWF Smackdown

Ads are also scheduled for cable channels TBS, TNT, USA, Discovery Channel, Animal Planet, Comedy Central, ESPN, MTV, VH1, and CNBC. In addition, Microsoft's Windows Media will promote the release by streaming "Jaws" teaser trailers on its Web site.

Although "Jaws" has been given the green light for DVD release, other Spielberg blockbusters are still stuck in neutral.

Columbia TriStar

Home Video had hinted

that it was prepping a

DVD release of "Close

Encounters Of The Third Kind," which has

three different versions.

But a source at the com-

pany says the only Spiel-

berg-related release on

the schedule this year is



"Men In Black," which will be in stores in September. "Men In Black" was produced by Spielberg's Amblin Entertainment.

VIDEO CASH FROM VSDA: Beginning this month. the Video Software Dealers Assn.'s (VSDA) packagedgoods partners will begin inserting checks into their products in an effort to encourage repeat video store

Under the marketing plan, the companies will insert Video Cash" checks, valued at either \$3.50 or \$4, into products such as candy, popcorn, and other goods sold in video stores. The checks can be used by customers to rent videos. The dealers receive a dollar for every check they cash in. The "Video Cash" promotion begins this month with Act II Microwave Popcorn. Consumers who purchase the product will find the check to redeem at their local video store.

The VSDA is partnering with the Properties Group to secure additional packaged-goods companies. The trade group is in talks with a toothbrush company, another snack food company, a magazine, and an Internet company for future "Video Cash" promotions. Dealers are not required to sign up for the program

and can deposit the checks in the bank to receive their \$1 reimbursement.

AM' DVD: Warner Home Video is set to release "Space Jam" on DVD July 25. Extras include audio commentary by director Joe Pytka and stars Bugs Bunny and Daffy Duck. Suggested list is \$24.98.

#### Billboard.

**Ton Video Sales** 

MAY 13, 2000 Billboard.

MAY 13, 2000

MAY 13 2000

Top Video Rentals.

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NA	TIONAL SAMPLE OF RETAIL STORE SALES RE Label Distributing Label, Cetalog Number	Principal Performers	Year of Release	Rating	Suggested
-	-	-	-	- No. 1			-	-
1	1	3	STAR WARS EPISODE 1: THE PHANTOM MENACE	ForVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24 9
2	2	19	THE MATRIX	Wamer Home Video 17737	Kearu Reeves Laurence Fishburne	1999	8	19 9
3	4	2	STUART LITTLE	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24 9
4	3	6	THE POKEMON MOVIE	Warner Home Video 18020	Ikue Ootani Veronica Taylor	1999	6	26.5
1	18	3	MARY-KATE & ASHLEY: SWITCHING GOALS	Duatster Video Warner Home Video 36879	Mary-Kite & Ashiey Olsen	2000	18.	13
6	6	13	TARZAN	Walt Disney Home Video Buena Wist: Home Entertainment 15799	Animated	1999	ç	26.9
7	13	6	PLAYBOY'S SEX COURT	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NE	13.
8	6	10	PLAYBOY: MARDI GRAS	Playboy Home Video Universal Music & Video Dist. PBV0855	Vincus Artists	2000	NR	191
1	7	1	ENTRAPMENT	ForVideo	Sean Connery Cathorine Zeta-Jones	1999	PG-13	19.
10	40	3	NEVER BEEN KISSED	ForMideo 142/930	Drew Barrymore	1919	PG-12	19.1
11	6	5	PLAYBOY'S GIRLFRIENDS 2	Playbox Hams Witen	David Arguette Various Artists	2000	N	191
	· ·			Universal Music & Video Dist. PBV0858			NR.	59
12	15	23	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Vidgo 981	Slipknot Michael York	1999	-	-
13	10	4	THE OMEGA CODE MONSTER RANCHER: LET	GoodTimes Home Video 05-79926	Casper Van Diun	1900	PG-13	22
14	17	3	THE GAMES BEGIN	A.D.V. Films 001D	Animated Sunce Vista	2000	MR	14
15	9	18	BUENA VISTA SOCIAL CLUB	Artisan Home Entertairment 10171	Social Club	1999	G	22
16	14	25	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Duaistar Woleo Warner Home Video 36878	Mary-Kate & Ashley On	rn1999	NR	19
17	12	16	PLAYBOY'S WILDWEBGIRLS.COM	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19 :
18	28	31	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19 !
19	20	19	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 5383D	Blink-182	1999	NR	14 !
20	RE-E	NTRY	SHE'S ALL THAT	Miramax Home Entertainment Buena Vista Home Entertainment 4135	Freddie Prinze, Jr. Rachael Leigh Cook	1999	PG-13	19 :
<b>2</b> 1	30	17	THERE'S SOMETHING ABOUT MARY	ForWideo 41112263	Ben Söller Cemeron Diaz	1998	R	191
22	33	24	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22
23	NET		PUSHING TIN	FoxVideo 142483D	John Cusack Billy Bob Thomton	1999	R	19 1
24	18	4	JOSEPH AND THE AMAZING TECHNICOLOR COAT	Universal Studios Home Video 85303	Donny Osmond	2000	NR	19 !
25	26	14	DEATH ROW UNCUT	Death Row Vestura Distribution 66200	2 Pac Sneep Doggy Dogg	2000	NR	19 1
26	11	1	OFFICE SPACE	ForVideo	Ron Uningston	1999	8	191
27	19	2	ANALYZE THIS	Warper Horpe Video 16988	Jennifer Aniston Robert De Niro	1999	8	19.1
28	21	24	MADONNA: THE VIDEO COLLECTION 93-99	Warner Reprise Video 38506	Billy Crystal Madonne	1999		18.9
29	34	2	COLLECTION 93-99 10 THINGS I HATE ABOUT YOU	Touchshane Home Video	Jula Soles	1999	PG-13	15
30	NE	_	NOTTING HILL	Buena Vista Home Entertainment 18142 Universal Studios Home Video 20640	Heath Ledger Julia Roberts	1999	PG-13	19:
			BRITNEY SPEARS: TIME OUT		Hugh Grant		_	-
31	31	22	WITH BRITNEY SPEARS	Jwe/Zemba Video 41651-3 MGM Home Entertainment	Britney Spears	1999	NR	191
32	38	6	TEA WITH MUSSOLINI	Warner Home Video M207752	Judi Derich	1999	PG	19 :
33	24	26	BIG DADDY	Columbia Tri\$tar Home Video 03892	Adam Sandler	1999	PG-13	21 !
34	NET	NÞ	MICKEY BLUE EYES	Warner Home Video 92565	Hugh Grant James Calin	1999	PG-13	12
35	13	4	ZALMAN KING'S RED SHOES DIARIES: GIRL ON A BIKE	Showtime Entertainment 50042	David Duchowny	2000	NE	32
36	27	8	AN EXTREMELY GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	C	19:
37	32	6	ZALMAN KING'S RED SHOES DIARIES: THE GAME	Showtime Entertainment 50032	David Duchovny	2000	NR	121
37	15	6	CINDERELMO	Sony Wonder 55294	Sesamu Street Muppets	2000	NR	12
35	NET	**	THE MOD SQUAD	MGM Home Entertainment Warner Home Video M906835	Claire Dates Omer Epps	1999	R	111
40	29	22	THE IRON GIANT	Warner Family Entertainment Warner Home Video 17644	Animated	1999	ING.	22 1

RNA acid cert. for sales of 50,000 units or 51 million in sales at suggested retail. A RNA pletinum cert, for sales of 100,000 units or 52 million in sales at suggested
ratal. • IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatecally released programs, or of at least 25,000 units and
\$1 million at suggested retail for nonthinatrical titlins. I IRMA platinum cartification for a minimum sala of 250,000 units or a dollar volume of \$10 million at retail for
theatmaily released programs, and of at least, 50,000 units and \$2 willion at suggested intel for nonthreatmail titles. # 2000, Britscandtol# Constructions

WEEK	WEEK	NO S	COMPILED FROM A NATIONA	L SAMPLE OF RETAIL STORE RENTA	
THES	LIN	WLENS CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			-	No. 1 -	
1	1	4	THE SUXTH SENSE (PG-13)	Hofysood Pictures Home Video Buena Vida Home Entertainment (1930)	Brace Willes Haley Joel Osment
2	3	3	STAR WARS EPISODE 1: THE PHANTON MENACE IND	ForVideo 2000092	Liam Neeson Ewan McGregor
3	2	б	THE BONE COLLECTOR IN	Universal Studios Home Video 85233	Deszel Washington Angelina Jolie
4	4	9	DOUBLE JEOPARDY (P)	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones
5	8	2	THREE KINGS (R)	Warner Home Video 17862	George Clooney Mark Wahlberg
8	5	6	EVES WIDE SHUT (I)	Warner Home Video 17655	Tom Cruise Miccie Noman
,	10	2	THE INSIDER (II)	Touchstone Home Video Duena Vista Home Entertaisment 19298	Al Pacino Russell Crowe
9	2 5		THE LINEY (I)	Artisan Home Entertainment 600/36	Torence Stamp Peter Fonda
9	6 8		RANDOM HEARTS (II)	Columbia Tri5tar Home Video 03899	Harrson Ford Kratin Scott Thoma
10	11 3		THE MESSENGER: THE STORY OF JOAN OF ARC IN	STORY Columbia TriStar Home Video 04154	
11	1	2	STIGMATA (1)	MGM Home Entertainment Wather Home Vicios 907269	Patricia Arquette Gabriel Byrne
12	NE	wÞ	END OF DAYS (#)	Universal Studios Home Video 85240	Artold Schwartenege
13	20			Paramount Home Video 337123	Molly Shannon Will Fempl
14	NE	wÞ	TUMBLEWEEDS (PG-13)	New Line Home Video Warner Home Video N1172	Janet McTeat
18	NE	wÞ	BOYS DON'T CRY (1)	ForWideo 2000310	Hilaty Swank Dhilog Severaty
18	NE	WÞ	HOUSE ON HAUNTED HILL (R)	Warner Home Wideo 18018	Geoffrey Rush Famle Janssen
17	NEWP		FOR LOVE OF THE GAME (FG-13)	Universal Studios Home Video 04156	Revin Costner Kelly Preston
18	12	2	THREE TO TANGO (#G-13) Warner Home Video 16986		Matthew Perry Neve Carrobell
18	NE	wÞ	STUART LITTLE UG	Columbia TriStar Home Video	Geena Duves Michael J. Fex
20	15	12	STIR OF FCHOFS (R)	Artisan Home Entertainment 10197	Sava Racco

Box Is or minimum of 125 1000 units of a collar vol 25,000 units and \$1 million at suggested retail to 250,000 units or a dollar volume of \$18 million at 4.50 willion at suggested orbital for continuational total

Billboard.

			Top DVI	) Sales.	
THIS WEEK	UAST WEEK	WHS. ON CHART	COMPILED FROM A NATION RETAIL STORE AND RACK SI COLLECTED, COMPILED, AN WITLE (Rating) (Pice)	ALES REPORTS	Principal Performers
			-	No. 1	
1	1	2	END OF DAYS (R) (25 98)	Universal Studios Home Midio 20721	Arreid Schwarzeregger
2	2	5	THE SIXTH SENSE (FC-13) (29.99)	Notywood Pictures Home Video Evena Vesta Home Entertairment 18307	Brace Witts Haley Joel Osment
3	4	3	THREE KINGS (70 (24 99)	Warner Home Video 17862	George Clooney Mark Wahiberg
4	3	2	STUART LITTLE (PG) (27 15)	Columbia Rifstar Home Video 05214	Geena Davis Michael / Fox
5	6	32	THE MATRIX (8) (24.98)	Warner Home Video 7737	Keanu Roeves Laurence Fishburne
6	5	2 HOUSE ON HAUNTED HILL ID (24 991 Warner Home Video 18018		Geoffrey Rush Familier Janssen	
1	9	3	THE INSIDER (80 (32.99)	Touchstone Home Video/Tourne Vista Home Entertainment 19298	Al Pacano Russell Crowe
8	1	1	THE BONE COLLECTOR (#) (26.98)	Universal Studios Home Video 20716	Deszel Washington Angelina Jolie
9	19	δ	HIGHLANDER (DIRECTOR'S CUT) (D) (3 19)	Republic Pictures Home Video 35896	Christopher Lamber Sean Connery
10	15	19	AMERICAN PIE (NR) (29 58)	Universal Studies Home Video 20735	Jason Biggs Alysion Hantingam
11	NE	NEW SPACEBALLS (PG) (24.96)		MGN Home Entertainment/Warren Home Video 908100	Mel Brooks John Candy
12	13	9	STIGMATA (R) (24.98)	MGN Home Entertainmant/Warner Home Video 907451	Patricia Arquette Gabrel Byrne
13	10	4	FOR LOVE OF THE GAME (FG-13) (26.98)	Universal Studios Home Video 20684	Kevin Costner Kelly Presion
14	14	10	DOUBLE JEOPARDY (R) (29 99)	Paramount Home Video 333157	Ashley Judd Tommy Lee Jones
15	17	δ	THE ABYSS (SPECIAL EDITION) (PC-13) (34 90	FaxVideo 300008	Ed Herrs
16	NE	wÞ	SHOWGIRLS (#) (24.98)	MGN Home Entertainment/Warter Home Video 908099	Exabeth Berkley Kyle Maclachian
17	12	2	BOYS DON'T CRY (S) (34.50)	Forvideo 2000173	Hitary Swank Onlog Security
18	2	2	STUMRT LITTLE OWDESCREEDIG (PC) (27.19)	Columbia Tel\$tar Home Video 04893	Geena Davis Michael J. Fos
18	11	2	THE BACHELOR (FG-13) (24.93)	New Line Home Votes/Namer Home Kidos 4854	Chris O'Donnell Renee Zeilweget
20	20	2	EVES WIDE SHUT (10 (24.99)	Warner Home Video 17655	Tom Oruse Nicere Kigman

## Home Video Zany Brainy, Noodle Kidoodle Hope To Surge As They Merge

AJOR MERGER: Leading children's multimedia retail chains Zany Brainy and Noodle Kidoodle have entered into an agreement to merge.

Zany Brainy currently operates 104 stores in 26 states, and Noodle Kidoodle has 59 stores in 15 states. The merged company will operate under the Zany Brainy banner.

According to Keith C. Spurgeon, CEO of King of Prussia, Pabased Zany Brainy, the deal should close in 60 days. July 1 is the target date to change the signage on all Noodle Kidoodle stores.

The merger is described as a pooling of interests and calls for a stock swap. When the deal closes, Zany Brainy will be the largest kid store franchise in the country.

The merger, which, according to Spurgeon, has been in the works since February, means Zany Brainy will have "close to 200 stores by the fourth quarter of this year."

Another prominent, upscale multimedia chain, Learningsmith, went out of business in 1999.

Both Zany Brainy and Noodle Kidoodle specialize in high-quality, educationally oriented toys, games, books, and multimedia products. Spurgeon estimates that a typical Zany Brainy store stocks 400 video and 300 audio titles, accounting for 5% to 10% of floor space.

While some observers have expressed concern that independent children's video won't get as big a play in Zany Brainy as it has in Noodle Kidoodle stores. Spurgeon disagrees. "We're longtime supporters of unique and different products, and Zany Brainy has products, and Zany Brainy has Kidoodle," he says. For example, Spurgeon notes, educational titles from indie suppliers have done well for the chain.

Zany Brainy will be opening 25 new stores on its own this year, he notes, in such locales as Orlando, Fla:, Jackson, Miss.; Greenville, N.C.; San Diego; Phoenix; Chicago; and Philadelphia.

Except in Chicago and New Jersey, the chains have little geographical overlap, which was another major impetus for the merger, says Spurgeon. "Zany Brainy has been strong through the West Coast, while Noodle Kidoodle was strong in New York, Boston, and Florida, as well as Texas and the Detroit area," he says. "New we've picked up [those locations]."



#### by Moira McCormick

Apart from changing the exterior signage on the Noodle Kidoodle stores, as well as interior items like shopping bags, gift certificates, wrapping paper, and pointof-purchase materials, no other major physical changes are planned for the Noodle Kidoodle locations.

Zany Brainy's prototype store in King of Prussia is 10,600 square feet, though some locations are larger and some are smaller. Noodle Kidoodle locations fall into configurations of 5,000, 8,000, and 10,000 equare feet.

"While Nooile Kidooile stores tend to be amalier than Zany Brainy atores, there aren't any significant differences in floor nisms," any Spurgeon. "Both have in-store theaters, play areas, and compater stations. Over time we'll blend the best elements of both." He asys Zany Brainy plann to contime its tradition of daily in-store events—from eraf2 to story reading 1 to mails performances which the chain has dubbed Free Fun Every Day.

Spurgeon says that the merger will reduce duplicate costs. "As we grow bigger," he says, "our buying power will continue to increase."

HREADING THE NEEDLE: Everland Entertainment, marketer and distributor of the best-selling (9 million and counting) Christian kid vid series "Veggie Tales," is preparing to launch a new children's video propert, "Threads."

The series centers on a quartet of stuffed toys who have adventures and teach kids life lessons in the process and, like "Veggie Tales," will be the center of a massive brand marketing effort involving a host of tie-in licensed merchandise.

The first video title, "A Pond Full Of Pigs," will be released this summer, along with a tie-in book by Standard Publiahing, apparel by Colorado Casuals, and a plusb by Gund Toys.

The DVD version of the title will hit stores in the fall, as well as an audio soundtrack, another book, more apparel, and toys and games from Standard Publishing.

Spring 2001 will see the release of the second video, but a title has not been finalized. It will, though, be marketed with a book, apparel, and a school curriculum guide from Group Publishing.

"Threads" was launched last month at the annual Gospel Music Assn. conclave, and events are also being planned for the Christian Booksellers Assn. (CBA) International 2000 event, as well as the CBA Expo 2001.

Nashville-based Everland, founded in 1991 by Christian music company Word Inc, is planning to introduce the property to consumers via movie theater premieres, which will be conducted in partnership with a national theater chain.

A multi-eity mall tour of costumed characters, a live show, direct-mall pieces, and extensive Internet exposure via Yahoo! round out the marketing efforts.

In-store merchandising will also play a major role in pushing "Threads." Beginning in July,

Tou Wid Widon

Billboard,

Everland will offer a custom floor display and endcap unit. Plus, "Threads" products will be featured in Kid City 2000 klosks in over 300 atores around the country. Coupon and catalog cross-promotions will also take place among "Threads" and Word music products and other product partners.

Trade and consumer print advertising is planned, with ads running in general consumer as well as Christian publications. Promotional partnerships are currently being discussed with such companies as Nabisco, Chick-Fil-A, Coca-Cola, Hawaiian Tropics, Regal Theaters, and Dean Foods.

MAY 13, 2000

THIS WEEK	2 S S2 TITLE			Year of Release	Supported	
1	15	2	No. 1 MARY-KATE & ASHLEY: SWITCHING GOALS	2000	19	
2	3	16	MARY-KATE & ASHLEY: PASSPORT TO PARIS Dualistar Video/Warner Home Video 36878	1999	19	
3	1	6	TARZAN Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	26	
4	2	5	AN EXTREMELY GOOFY MOVIE Wall Disney Home Video/Buena Vista Home Entertainment 4156	2000	24	
5	16	2	MONSTER RANCHER: LET THE GAMES BEGIN A.O.V. Films 0010	2000	14	
6	5	9	THE AOVENTURES OF ELMO IN GROUCHLAND Columbia TriStar Home Video 04528	1999	21	
1	6	3	POKEMON: THE FIRST MOVIE Warner Home Video 18020	1999	26	
8	4	4	BARNEY: MORE BARNEY SONGS Barriey Home Video/The Lyons Group 1234	1999	14	
9	1	5	ELMO'S WORLO Sony Worder 51720	2900	9	
10	13	4	BLUES CLUES: MAGENTA COMES OVER Paramount Home Video 05645			
11	25	22	THE PRINCE OF EGYPT OreamWorks Home Entertainment 84779			
12	8	295	PINOCCHIO  Walt Disney Home Video/Buene Vista Home Entertainment 239	1540	14	
13	12	14	SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867			
14	9	π	THE ARISTOCATS Wall Disney Home Video/Buena Vista Home Entertainment 0252	1970	26	
15	10	1	POKEMON: JIGGLYPUFF POP Viz Video/Pioneer Entertainment 241	2000	14	
18	RE-1	INTRY	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video Warner Home Video 36519	1998	19	
17	17	4	POKEMON: TOTALLY TOGOPI Viz Video/Pioseer Entertainment 191	2000	14	
18	20	4	AN AMERICAN TAIL: TREASURE OF MANHATTAN ISLANO Universal Studios Home Video 83305	2000	14	
19	11	50	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26	
20	RE-B	NTRY	CINOERELMO Sony Worder 55294	2000	12	
21	14	12	THE IRON GIANT Warner Family Estertainment/Warner Home Video 17644	1999	22	
22	19	6	POKEMON: WAKE UP SNORLAX Viz Video/Pioneer Entertainment 242	2000	14	
23	21	62	POKEMON: I CHOOSE YOU, PICKACHU Vi2 Video/Pioneer Entertainment 00010	1998	14	
24	18	19	TELETUBBIES FUNNY DAY PSS Home Video/Warner Home Video B3946	1999	12	
25	22	18	MUPPETS FROM SPACE Columbia TriStar Home Video 04251 Institute for a minimum of 125,000 units or a dollar volume of \$9 m	1999	21	



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BILLBOARD MAY 13, 2000

## April Certs Mark Feats By 'N Sync, Dion, Chicks

#### BY JULL PESSELNICK

LOS ANGELES-'N Sync's top selling Jive album, "No Strings Attached." has become the first sin gle-disc album to be certified for sales of 7 million units in its initial audit by the Recording Industry Assn. of America (RIAA). The album broke the record held by "The Bodyguard" soundtrack (Arista), which was certified at 6 million in its first audit in 1993.

In 1998 Garth Brooks' "Double Live" (Capitol Nashville) two-CD set was certified at 12 million units in its initial audit, which reflected actual sales of 6 million.

Santana's Arista disc "Supernat. ural" continued to climb the multiplatinum ladder, reaching the 11 million mark this April. The act's Columbia back catalog also received a sales boost. "Santana's Greatest Hits" earned a multi-platinum certification at 7 million. "Abraxas" reached the multi-platinum level at 5 million, and "Shango" was certified as a gold album

The certification of Celine Dion's "All The Way ... A Decade Of Song" (550 Music/Epic) for sales of 6 million units made her the first female artist ever to reach the 6 million level with four solo albums. The greatest-hits collection follows "The Colour Of My Love" (6 million) "Falling Into You" (10 million). and "Let's Talk About Love" (10 million)

Whitney Houston has reached the 6 million mark with two Arista solo albums, "Whitney" and "Whitney Houston," and with two Arista soundtracks on which she was featured, "The Bodyguard" and "Waiting To Exhale

Additionally, Dixie Chicks' Monument/Sony Nashville debut "Wide Open Spaces" became one of the three highest-certified debut albums in country music history, with its certification for sales of 9 million. Debuts by Brooks and Billy Ray Cyrus also reached this level. The Chicks additionally earned a multi-platinum honor for their sonhomore album "Fly." which reached the 5 million mark, and a gold single for "Goodbye Earl."

Country artist George Strait earned his 25th platinum record with the MCA Nashville disc "Latest Greatest Straitest Hits." This puts him in second place behind Elvis Presley for the most platinum cords by a solo male artist.

This April, two groups received platinum certifications years after their respective albums' initial releases. The Beach Boys' "Pet Sounds" (Capitol) was certified at this level 34 years after its release. and De La Soul's "Three Feet And Rising" (Tommy Boy) earned this honor 11 years after its release

In Latin certifications, WEA/ Latina group Maná received three multi-platinum cortifications; "Donde Jugaran Los Niños" (6 million), "Suenos Liquidos" (5 million), and "MTV Unplugged" (2 million). Graciella Beltran also earned ber first platinum award for her EMI Latin disc "Tesoro."

A complete list of April RIAA certifications follows

MULTI-PLATINUM ALBUMS Santana, "Supernatural," Arista, 11 million

Dixie Chicks, "Wide Open Spaces," Monument/Sony Nashville, 9 million

Kid Rock, "Devil Without A Cause," Lava/Atlantic, 8 million. "N Sync, "No Strings Attached,"

Jive 7 million Santana, "Santana's Greatest

Hits," Columbia, 7 million. Celine Dion, "All The Way ... A Decade Of Song," 550 Music/Epic, 6 million

Dixie Chicks, "Fly," Monument/Sony Nashville, 5 million,

This April, the Beach Boys and De La Soul received blatinum certifications vears after their respective albums' initial releases

- Santana, "Abraxas," Columbia, 5 million
- Blink-182. "Enema Of The State " MCA 4 million
- The Beatles, "Let It Be," Capitol. 4 million
- Sisgó, "Unleash The Dragon," Dragon/Def Soul, 3 million.
- Sarah McLachlan, "Mirrorball," Arista, 3 million. Nas, "I Am . . .," Columbia. 2
- million
- Ratt, "Invasion Of Your Privacy," Atlantic, 2 million.

#### PLATINUM ALBUMS

The Beach Boys, "Pet Sounds," Capitol, their fifth.

Blaque, "Blaque," Track Masters/Columbia, its first.

George Strait, "Latest Greatest Straitest Hits," MCA Nashville, his 25th

"N Sync, "No Strings Attached." Jive, its third.

De La Soul, "3 Feet High And Rising," Tommy Boy, its first.

#### GOLD ALBUMS

Grateful Dead, "So Many Roads: 1965-1995." Arista, its 14th.

Los Temerarios, "En La Madru-gada Se Fue," Fonovisa, their third. The Irish Tenors, "The Irish Tenors," Point Entertainment, their first.

Harry Connick Jr., "Come By Me," Columbia, his 10th.

Steely Dan, "Two Against Nature," Giant/Warner Bros., its 12th. Snoop Dogg, "Snoop Dogg Pre-sents Tha Eastsidaz," Dogg House/

TVT, his fifth. Boney James, "Body Language,"

Warner Bros., his second. Brad Paisley, "Who Needs Pic-

tures," Arista Nashville, his first, Black Rob, "Life Story," Bad Boy/Arista, his first.

Various Artists, "Ultimate Country Party 1998," Arista/Nashville. Santana, "Shango," Columbia,

www.billboard.com

Soundtrack, "The Sopranos," Play-Tone/Columbia

George Strait, "Latest Greatest Straitest Hits," MCA Nashville, his 25th

Clint Black, "D'Lectrified," RCA Nashville, his eighth.

3 Doors Down, "The Better Life." Republic/Universal, its first.

Smashing Pumpkins, "Machi-na/The Machines Of God." Virgin. their seventh.

'N Sync, "No Strings Attached," Jive, its third.

Stroke 9, "Nasty Little Thoughts," Cherry/Universal, its first

Toby Keith, "How Do You Like Me Now ?!. " DreamWorks/Interscope, his sixth

#### COLD SINCLES

Dixie Chicks, "Goodbye Earl," Monument/Sony Nashville, their first

#### LATIN CERTIFICATIONS

MULTI-PLATINUM ALBUMS

Maná, "Donde Jugaran Los Niños." WEA/Latina, 6 million. Maná, "Suenos Liquidos," WEA/

Latina, 5 million.

Maná, "MTV Unplugged," WEA/ Latina, 2 million.

#### PLATINUM ALBUMS Graciella Beltran, "Tesoro,"

EMI Latin her first Maná. "Donde Jugaran Los

Niños." WEA/Latina, its third. Maná, "Suenos Liquidos," WEA/

Latina, its fourth. Maná, "MTV Unplugged," WEA/

#### HEARING SET ON WEB BIZ (Continued from page 10)

marketplace and home recording studios tone of thousands of artists from seasoned pros and non-mainstream phenomenons to rank amateurs and beginners, have crowded the information superhighway with music. Most face the same problem-how to inform consumers and get their attention.

Internet music fans may have choices-in fact, there are endless pages of artist and band listingsbut often have no way of knowing which artists or recordings would satisfy their musical desires.

The committee overview, says the spokesman, also may give lawmakers a better idea of how-and whether-small businesses in other fields can compete for Internetderived dollars.

Atomic Pop rap artist Chuck D, formerly with Def Jam/Universal, is one of the first confirmed witnesses who will testify at the hearing. Peter Harter, EMusic.com VP of of global public policy and standards, will also offer his perspective. The Recording Industry Assn. of America (RIAA) is expected to present a witness from one of its smaller member companies. Other unaffiliated and independent-label artists are expected to testify but have not yet been announced.

The committee spokesman also says that members may ask witLotino ito fifth

olga Tanon, "Te Acordaras Do Mi," WEA/Latina, ber first.

Juan Gabriel, "Celebrando Los 25 Años De Juan Gabriel En Concierto," Ariola/BMG Mexico, his eivth.

#### GOLD ALBUMS

Los Invasores De Nuevo Leon, "De Vida O Muerte," EMI Latin, its first

Graciella Beltran, "Mi Corazón Es Tuvo," EMI Latin, her third, Graciella Beltran, "Tesoro."

EMI Latin, her fourth. Graciella Beltran, "Con La

Banda Santa Cruz "EMI Latin ber fifth Maná. "Donde Jugaran Los

Ninos." WEA/Latina, its third. Maná, "Suenos Liquidos," WEA/

Latina, its fourth

Maná, "MTV Unplugged," WEA/ atina, its fifth.

Banda Machos, "Rancheros De Oros," WEA/Latina, their first,

Ricardo Montaner, "Ricardo Montaner Con La London Metropolitan Orchestra," WEA/Latina, his Olga Tanon, "Olga Viva, Viva WEA/Latina, her second. Olga Tanon, "Te Acordaras De

Gisselle, "Atada," BMG U.S.

Carlos Ponce, "Todo Lo Que Soy."

Los Originales De San Juan

Mexicano Hasta La Madre." EMI

Juan Gabriel "Celebrando Los 25

Años Do Juan Cobriel En Concierto

nesses questions about such issues

as the ownership of intellectual prop-

erty the economic expectations of

posting recordings on MP3 sites, the

debate over "free" Internet music,

and the controversial "work made for

According to a Capitol Hill ob-

server, while some members of the

Small Business Committee, such as

Rep. Mary Bono, R-Calif., and Rep.

Karen McCarthy, D-Mo., are "up to

speed" on E-commerce and music

sites, others are not as familiar with

the sites or "how you actually buy

something on the Internet, whether

it's music or an antique quilt on

eBay. It should be educational for

The event precedes a May 25

hearing before the House Courts and

Intellectual Property Subcommittee.

There, lawmakers will listen to

objections by the recording-artist

community and copyright experts to

a new law that has amended the

Copyright Act to make sound re-

change in the law, put forward by the

RIAA, which represents the five

major music companies, robs artists

of once-guaranteed rights under the

Copyright Act to gain ownership of

their recordings in 56 or 35 years.

depending on when the recordings

137

Artists' groups contend that the

cordings "works made for hire.

Ariola/BMG Mexico, his ninth,

Mi." WEA/Latina, her third.

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Latin, her first.

Lotin its first

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EMI Latin, his first.



## Upstart Top 4Ds See Younger Demos As Key To Competing

Even when top 40 began getting its legs back in the mid-'90s, most of the stations that began filling the format hole in their markets were operating on the cusp of hot AC.

Since even highly rated stations ditched the format in the early '90s because they couldn't sell their

This story was prepared by Airplay demos, new top 40s had their eye on adults from the start.

But with an increasing number of markets now getting their second or third top 40, the tack for a significant number of the competitors is to lean younger.

Some of those second top 40s, such as WBTS (the Beat) Atlanta and KCHZ (Z95.7) Kansas City, Kan., are just slightly to the left of the

## newsline...

MAJDR MEDIA MARRIAGES NEAR. Two major mergers have taken significant steps forward, winning approval of sharebolders and federal regulators. The Department of Justice (DOJ) has decided not to oppose Viacom's \$36 billion purchase of CBS. A Viacom representative says that the two companies, having already won shareholder approval, will complete their merger immediately after it wins the blessing of the Federal Communications Commission (FCC), which is expected to come

The FCC's Mass Media Bureau (MMB) has crafted a proposal that will green-light the deal, with several spinoffs required. The MMB is recommending that Viacom/CBS be required to sell two radio stations in Dallas, where it will own two TV stations. The company would also be given one year to meet the national audience cap of 35% and sell the UPN network, although the rule that blocks a company from owning two TV networks is under review at the FCC and may be changed before that happens. Viacom and CBS had hoped for two years to come into compliance with federal ownership caps, but it appears they will be given only one.

Meanwhile, Clear Channel and AMFM shareholders have approved Clear Channel's \$23.5 billion all-stock purchase of AMFM. The deal still needs FCC and DOJ clearance. Pending regulatory approval, the merger is set to be finalized by Sept. 30. "We continue to believe this time frame is on track," says Clear Channel chairman/CEO Lowry Mays, Clear Channel will hold its first investors' conference May 10-11. Meanwhile, its purchase of SFX is expected to close in the third quarter.

DOJ VS. FCC? Congress is asking the DOJ to investigate the FCC's lob-bying efforts for low-power FM. In a letter to Attorney General Janet eno, Reps. Billy Tauzin, R-La., and Michael Oxley, R-Ohio, are asking the DOJ to look into whether the FCC used "an inordinate amount of public resources" to defeat a bill that will significantly reduce the number of LPFM licenses awarded. The bill, sponsored by Oxley, passed the House April 13. The pair are also asking FCC Inspector G Walker Feaser to look into the agency's activities. In a letter to Tauzin last month, FCC Chairman Bill Kennard denied any laws were broken. Tauzin is also threatening to hold hearings.

FCC PUSHES NEW EED RULES. While the U.S. Court of Appeals for the District of Columbia Circuit reviews a filing to block the FCC from enforcing its new equal-employment-opportunities regulations, which took effect April 17, the FCC is moving forward with its implementation of the rules. It's sending all stations with five or more full-time employees a form on which each station must specify which recruitment and outreach program it will use for the next two years

BOB & TOM' DEEMED INDECENT BY FCC. The FCC has fined classic rock KROR Grand Island, Neb., \$7,000 for broadcasting indecent material on "The Bob & Tom Show" on Feb. 26, 1999, The broadcast included a spoof spot for Head & Shoulders shampoo, which quickly moved from discussing dandruff to oral sex. The show originates on album rock WFBQ Indianapolis.

average mainstreamer but represent. a significant contrast to their more adult competition (although KCHZ's rival. KMXV, has since gone mainstream).

Others, like KPTY (Party Radio) Phoenix, with its emphasis on boy bands, or the new WNOU (Radio Now) Indianapolis, which recalls MTV's "Total Request Live" by mixing the teen acts and extreme rock acts at night, differ considerably from the current paradigm. That these stations exist demonstrates not only the impact of current pop music trends, but the economic viability of the young audience. No longer are teens considered an albatross for a station's sales staff.

#### TWD TDP 40S IN A MARKET

WWHT (Hot 107.9) Syracuse, N.Y., was one of the first top 40s to attack a heritage rival, WNTQ (98Q). by aiming young. It was also the first station to demonstrate that there might be room for a second top 40 at a time when the industry was just becoming convinced that most markets could handle one.

"9SO was a fine heritage station with great 25-54 [numbers] and a strong morning show," says WBLI Long Island, N.Y., PD J.J. Rice, who piloted Hot 107.9 in its early days. "Our strategy was to be completely different than the other top 40. So we competed against a strong, talky morning show by playing a lot of music in the morning, and since they were almost AC-leaning, we took the total opposite tack, and that open piece of pie was rhythmic music that researched and tested well.

"At one point last fall, Hot had a 6.1 and 93Q a 6.2, which was the closest the two stations have ever been. Rice adds. "We're No. 1 in 12-24, and they're No. 1 in 25-34. A new station can't be the best of both worlds or a broad-based 18-34 station. When you're the clone of a heritage competitor, you'll end up second best."

Of course, in a consolidated radio world, a young-leaning top 40 can also be used as a flanking station to cut into the success of a competing station cluster. WNOU has the potential not only to pull adult-leaning WZPL away from Emmis' adult top 40 WENS but also to draw rhythmic ton 40 WHHH away from Emmis R&B outlet WTLC-FM. "[Yet] we felt that a lot of music WNOU can play simply was not getting much attention in the market," says Emmis executive VP of programming Rick Cummings.

"As [Chancellor's] Steve Rivers once said, 'When stations are programmed in a market cluster, a focused younger-end station can help out sister stations in the market'by for instance, taking away something from a rival adult top 40," Rice says. "Combined, a younger-end top 40 and an AC can take away from an adult top 40, which is what [rhythmic top 40] WBTS and [AC] WSB-FM are doing to adult top 40 WSTR [Star 94] in Atlanta."

#### MULTI-DEMD APPEAL

WBTS PD Mike Abrams also cites the teen acts' multi-demo appeal as a way for the Beat to establish a foothold against Star 94. "We saw a hole in the market and went to fill it," be says. "Top 40 is very healthy right now. The younger groups are belping to the point where they not only have a young appeal, but they're non-offensive to adults. They're exhibiting more talent than flash-inthe-pan appeal."

But multi-demo appeal notwithstanding, the youthful acts' ability to attract a sizable teen core is the foundation of these stations' development. "We have a high teen following," says Mike Austin of KCHZ, who's going up against heritage

Anything is Possible. Espiritu Records' Deborah Gibson spent a week as a guest morning-show host at top 40/dance WKTU New York. While there, she spun her new single, "What You Want," to be released soon. Pictured, from left, are WKTU morning show's Judy Torres and Ralphie Marino, Gibson, and WKTU PD Frankie Blue.

KMXV. "We've won the teen race, and we continue to keep running We're still playing the records the kids like and the adults can grow to like. That music has done it for us."

Not only must the top 40 upstarts play the multi-demo teen hits, but they need to play them far more frequently, "Top 40 is about cume and having as many people come to the party as much as possible, so we rotate our powers 100 times a week," Abrams says. "If you give the people what they want, when they want it, you're fine

"When people turn on a station. they want something to attract their attention, because we're not only competing with other radio stations, we're competing with the Internet, MTV, cell phones-anything that can take their minds off radio," he continues. "So, when they tune in to [us], they have to know what's going to be played on it. Without that kind of an identity, you're fighting a losing battle."

#### **BUYING INTO TEEN BUYS**

With an unabashedly younger (Continued on next page)

### WXKS Boston Sets Lineup For Summer Concert

The annual WXKS (Kiss 108) Boston Kiss Concert-widely acknowledged as one of the most comprehensive summer radio concerts in the nation-has announced a lineup featuring almost two dozen pop acts. The concert takes place June 3 at the Tweeter Center in Mansfield. Mass



Performers include Goo Goo Dolls, Christina Aguilera, Bon Jovi, Hanson, Macy Gray, Sugar Ray, Third Eye Blind, Amber, BBMak, Blessid Union Of Souls, Eiffel 65, Jessica Simpson, Lonestar, Mandy Moore, Sonique, Train, Vitamin C, and Westlife

Tickets for the 21st annual event sold out in January, three months before the lineup was announced. Over the years, a total of more than 278,000 station listeners have attended the concerts, which have showcased more than 300 artists.

#### Billboard.

## MAY 13, 2000

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6	7	7	11	SOMEDAY OUT OF THE BLUE ELTON JOH	iN
Ð	6	6	20	BACK AT ONE BRIAN MCKNIG	aī
(1)	8	8	10	YOU SANG TO ME MARC ANTHON	ŝ
1	10	11	6	I NEEO YOU LEANN RIM	ES
10	9	9	56	YOU'LL BE IN MY HEART PHIL COLLI	NS
11	11	10	37	I DO (CHERISH YOU) 9B OEGRE	ES
12	12	13	54	1 WILL REMEMBER YOU (LIVE) SARAH MCLACHU	ĀŅ
13	13	12	28	SMOOTH SANTANA FEATURING ROB THOM	ĀŠ
14	14	14	53	I WANT IT THAT WAY BACKSTREET BO	YS
(15)	18	19	6	CRASH AND BURN SAVAGE GAROL CREAMINA ALBUM CLT F	٤N
16	17	16	39	MUSIC OF MY HEART IN SYNC & GLORIA ESTERA	Āħ
17	19	17	122	TRULY MADLY DEEPLY SAVAGE GARO	٤N
18	15	15	47	I COULD NOT ASK FOR MORE EOWIN MCCA	JN
18	20	20	60	KISS ME SIXPENCE NONE THE RICH	ö
26	16	18	78	ANGEL SARAH MCLACHU	AN.
(21)	24	-	2	I WANT YOU TO NEED ME CELINE OR	36
22	22	22	21	ANGELS ROBBIE WILLIAM	12
73	23	24	7	WHEN SHE LOVEO ME JOHN TESH FEATURING RICHARD PA	Č8
24	21	21	12	PRIVATE EMOTION RICKY MARTIN FEATURING ME	J
(25)	27	27	4	I TRY MACY GR	Ā

Adult Ten 40

D	1	1	23	EVERYTHING YOU WANT	VERTICAL HORIZON
D	2	3	19	I TRY CPIC ALBUM CUT †	MACY GRAY
3	3	2	15	BREATHE WARNER SPOS 16884 7	FAITH HILL
Ē	4	4	18	NEVER LET YOU GO	THIRD EYE BLIND
5	5	5	45		NA FEATURING ROB THOMAS
5	6	6	23	THEN THE MORNING COMES	SMASH MOUTH
D	8	8	17	AMAZEO	LONESTAR
1	1	1	41	MEET VIRGINIA	TRAIN
D	9	9	14	TELLING STORIES (THERE IS FICTION IN THE S ELEXTRA ALBOM CLITERS 1	PACE BETWEEN TRACY CHAPMAN
0	14	17	5	BROADWAY WAINAR SHOS, ALBUM CUT 1	GOO GOO COLLS
D	15	26	3	BENT	MATCHBOX TWENTY
2	13	14	12	HIGHER WINDLEP ALBOM CUT 1	CREEC
3	12	11	26	I NEED TO KNOW	MARC ANTHONY
4	10	10	26	THAT'S THE WAY IT IS	CELINE OION
5	11	12	47	BLACK BALLOON	GOO GOO COLLS
6	20	21	8	OTHERSIDE WARNER BKOS ALBUM CUT 1	REO HOT CHILI PEPPERS
D	17	24	5		ATURING THE PRODUCT G&B
8)	16	15	12	I BELONG TO YOU	LENNY KRAVITZ
9	19	19	8	BYE BYE BYE	'N SYNC
0	21	25	4	CRASH AND BURN	SAVAGE GAROEN
1	18	16	16	SHOW ME THE MEANING OF BEING	LONELY BACKSTREET BOYS
D	22	23	9	I THINK GOD CAN EXPLAIN	SPLENDER
3)	25	30	6	YOU SANG TO ME	MARC ANTHONY
	24	29	5		ING FEATURING CHEB MAM
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#### UPSTART TOP 40s SEE YOUNGER DEMOS AS KEY TO COMPETING (Continued from preceding page)

core, these top 46s are also cognizant of the hierarity consumer resources of their audience and know how to mine it for their clients. "These today have more disposable income than were before," says KFTY CM Pat McNally. "They make [parchashing], clobling, and entertainment. Movie, clobling, and entertainment. Movie, tiesen, san how WR, Fox, and the UPN networks. In no small way, their programming is geared to teens, to."

"We were in the fortunate position of building our own sales staff from total seratch," asys Abrans. "Alt of sellers who hadn't sold top 40 before have done a fantastic job of educating clents who have not seen this kind of station in Atlanta since [VAPW] Power 99, It has been an education process for advertisers. Once they understand vlaw w're about, they've come to the table, and we're doing well in that aspect."

KCHZ has seen success with summer job fairs. "Last week at a local teen nghtchub, we had about 20 businnesses, such as McDonaffs, 20 businnesses, such as McDonaffs, Harrah's castinos," Austin suys, "We got the clients together at the club, where I did my air shift, and we brought in literally hundreds of klds, It was an incredible turnout. higgest prifow were volking and of there with nummer jobs. Salewvise, the station did very well, too."

#### 1,500 CARS LINED UP

McNally cites a recent humper sticker promotion focusing on a grand prize of 'N Sync tickets and backstage passes. "We gave envelopes to the first 1,200 cars that pulled up to a remote and had a Party Badio humper sticker pat on prizes listed in the envelope were station T-shirts, plas there were a lot of CDs and even YDPs and car steroos thrown in, along with the 'N Sync grand prize.

"We had people in line, sleeping in their cars the night before, and more got there at 6 a.m. for a 9-tillnoon promotion," McNally adds. "In all, about 1,500 cars--basically parents doing this for their kids-showed up, because there's a real passion for this music right now."

Now the question is how long these stations will be able to ride the boom in younger-skewed top 40 music. Many of these stations signed on after late 1998, meaning they've already defied pundits who were predicting an end to the boy groups and a return to more "extreme" music. But questions remain about the length of the window of opportunity for younger-end outlets.

"This format continues to be absolutely red hot as more good music continues to get made." Cummings says. "We feel that this target audience is so active, they're very good about spending money. If they keep consuming these products, we'll do just fine if and when (the cyclical format dip) comes. In 'We've won the teen race, and we continue to keep running. We're still playing the records the kids like and the adults can grow to like'

#### - MIKE AUSTIN -

the meantime, we see no sign of a dip. Look at [WBBM-FM] B96 Chicago and KIIS Los Angeles and the runs they're having. Our conclusion is that we'll be just fine if we just do it half as well as they're doing it."

#### **EXCITING TO BE BACK**

Cummings adds, "It is exciting to be back in this format [at WNOU], which we haven't done since WLOL Minneapolis. It has been a good lesson, watching things develop over the past two years.

<sup>--</sup>For a long time, it was very toogh to be a dominant top 40, not because of fragmentation specialists on all sides." In early, a straight of the second second

"Sure, this can last even longer," Rice says. "When the Backstreet Boys and 'N Syne are selling 10 million to 20 million records combined, they can't all be to 13-yearold girls. There's also males buying those records, as well as adults. That's why AC stations and adult top 40s like WPLJ New York are adding 'N Syne, too."

"Look at what's happening now at the format, and you'll still have some programmers who believe that this will burn out." Abrams say. "But in reality, I feel that as long as the audience really likes this music, we shouldn't be the ones to say it's over. That's why we talk to our listeners."



#### Web site: thehotfm.com

Company: Owned by Eastern Carolina Broadcasting, "The HOT-FM" is a 200-kilowatt station broadcasting in North Carolina from Cape Hatteras to the eastern region of Raleigh on 103.7 and 96.3. Fifty-three employees.

Site launched: 1998

Maintained by: John Baker, in-house Webmaster. "I am head of the Web Media Services—to include anything and everything that has to do with site creation."

Number of hits: 84,000 per month.

Features: Online chats, request-a-song, audio streaming (via



Broadcast.com), concert info, meet the DJs, listserv (E-mail list). Revenue: None.

Comments: "When I first took over this position, it took nea month to fix what the gay before me had meased up. The initial site was set up beautifully, but in just three months the next person royally did a number on it. Don't be cheap when starting a Web site, and hire an in-house Webmaster. You'll get quality work as well as minimize the beadaches."

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## (RANK UP THE VOLUME! HARD MUSIC A Billboard SPOTLIGHT

## THE LATEST REPORT ON METAL, PUNK AND THE SUMMER TOURS

In our June 24th issue we'll look at the latest acts blasting on the scene and what the future holds. Plus, we'll report on the hard music/metal scene in key international markets including noteworthy artists, albums and retail and media outlets.

#### DON'T MISS THE OPPORTUNITY TO MAKE SOME NOISE IN BILLBOARD'S HARD MUSIC SLAM FEST

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#### THE MODERN BY JILL PESSELNICK

f he had a choice, Mighty Mighty Bosstones vocalist Dicky Barrett would live in a simpler era-a time when human contact on the street was the primary form of communication and when innovations such as TV, cellular phones, and the Internet were nonexistent.

These technologies tend to create an adverse environment for music, he says. "When I was growing up, so many things stripped the personal meaning of the song away from the listener. Videos would say that this song is about this guy and this supermodel, and this song could never be about you.

That is why, Barrett adds, he has "more trouble talking about lyrics probably than anything else.

Billboard.

I don't want there to be only one meaning, and I'm hoping my lyrics speak for themselves. We deal with subjects that are personal to us and try to open them up to make them broader."



He will only say that the Mighty Mighty Bosstones' new ska/punk single, "So Sad To Say," No. 16 on this issue's Modern Rock Tracks chart, is about "the ending of a relationship. The song is

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Billboard.

extremely stripped down, and the chorus is simple. Rhyming the word 'say' with 'gone away' kind of made me a little uncomfortable. But it is the oldest kind of sadness that one person is without a person they love. To be overly clever, to do lyrical backflips with something that is as simple as that, would have been out of line.

"We came out of the studio saying, 'Yes, we like this." " Barrett says of the single and of the group's Big Rig/Island album "Pay Attention." "We never in a million years thought we would even be able to set up our drum set in the studio. We were in plaid shorts and bow ties and had a horn section when everything on MTV was like Mötley Crüe. We looked like we were from Mars."

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ARTIST

#### SITES + SOUNDS

(Continued from page 131) people," he says.

Bold words, but perhaps not completely unreasonable. Consider that after only two months in full deployment Launchcast already has 372,000 users who have set up customized online radio stations (It doesn't have numbers on the video side yet). In addition, Launch.com has a total of 3.5 million registered users who it hopes will eventually migrate to Launcheast.

In addition, mobile digital music devices are already proliferating. And services like Beatnik.com and Real-Networks are hawking technologies to make streaming music a more common Web occurrence

So is radio dead? As expected, radio broadcasters aren't so sure that Launch.com will eat their lunch.

"Many people have written the obit-

'Two years ago, listening to audio streaming was painful. But now it's a good experience even at 28.8 /kilobits per second?'

- DAVID GOLDEFRG -

uary for radio for years," says Dennis Wharton, a spokesman at the National Assn. of Broadcasters. "The fact is that this business is thriving now like never before."

Wharton says that audio on the Internet will most likely complement rather than bury traditional radio stations, which still have the best audience reach for music.

Even more vexing questions remain about the quality of audio streaming and, especially, the somewhat sorry state of video streaming over all but the fastest broadband connections. Also in question is whether consumers will ditch their more traditional means of listening to or watching musical performances, just to get a more peronalized experience.

Goldberg says the buzz on stream ing is outdated. "Two years ago, listening to audio streaming was painful," he admits. "But now it's a good experience even at 28.8 [kilobits per second]. At 56, it can sound better than your radio."

As for video, however, Goldberg admits that the grainy streaming most people see leaves much room for improvement. "But on a 300-kilobit connection," he says, "it's a great experience

Launch Media, of course, hasn't been immune to the skepticism surrounding online music companies. Its shares at press time were off more than 72% from their high, despite posting 167% revenue growth in the first quarter.

But the Launchcast product may be the best bet to bridge the personal and customized nature of the Internet with the marketing and sales-orient ed music industry. It's unclear whether the strategy will work, but the labels appear ready to listen and participate.

24 hours a day, 7 days a week. Songs rainled by number of detections. O Tracks

N	la	in	st	ream Rock	Tracks.	N	10	d	er	n Rock Trac	KS-
WK.	L WK	2 WNS	WKS.	TRACK TITLE	ARTIST	, MK		2 WHG	SHA	TRACK TITLE	MPRINT/PRO
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5	n	23	4	WITH ARMS WIDE OPEN	CREED	(5)	14	24	6	WITH ARMS WIGE OPEN	84
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	7	8	24	PARDON ME	ROADRUNNER INCUBUS	9	1	8	13	MAKE ME BAD	
, D	14	20	3	JUDITH	A PERFECT CIRCLE	10	10	n	3	NOTHING AS IT SEEMS	10
-	-		_	NO LEAF CLOVER	METALLICA	11	9	10	12	SLEEP NOW IN THE FIRE RAGE A	GAINST TH
11	10	4	24	MAKE ME BAD	ELEKTRATEG †	(12)	13	10	7	THE BATTLE OF LOS ANGELES BREAKOUT	FOO
12	12	11	13	SOUR GIRL	STONE TEMPLE PILOTS	13	5	5	12	THESE IS NOTHING LEFT TO LOSE STAND INSIDE YOUR LOVE THE	SMASHING
13	16	18	4	NO 4 HOME	ATUNTC 1	(14)	15	17	5	ABSOLUTELY (STORY OF A GIRL)	
14)	15	12	14	DISFUNCTION	FUP/ELEXTRACEG #	(15)	17	22	3	THE MADDING CROWD	A PERF
15	13	9	35	HIGHER HUMAN CLAP	CREED WIND-UP 1	(L) (L)	20	20	6	SO SAD TO SAY THE MIGHT	Y MIGHTY F
18	8	6	19	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP 1	17	12	7	11	PAY ATTENTION THE BAD TOUCH	BLOODHO
	18	21	7	THER / Y METRI 2000" SOUNDTRACK	MONSTER MAGNET RESTLESS	18	19	18	7	HODIAY FOR BOOBLES FE THE BEST THINGS	PUBLICAEPED
18	19	13	9	WHAT IS AND WHAT SHOULD NEVER BE JAMMY FACE & THE BLACK CROWLS LIVE AT TH	JIWWY PAGE & THE BLACK CROWES GRITIK MUSICMANER COM	19	15	16	10	TITLE OF RECORD DREAK STUFF	51
19	17	16	10	NEW BEGINNING HOLY DOGS	STIR CAPITOL 1	19	10	10	10		
20	26	31	4	GODLESS NO PLEASANTRES	U.R.O. EPIC	(20)	24	29	3	RENT	MATCHE
21	24	22	6	WORKIN' IT	DON HENLEY WARNER BADS	-				MAD SEASON BY MATCHEDE TWENTY EVERYTHING YOU WANT	VERTICA
22	20	15	21	ONLY GOD KNOWS WHY	KID ROCK TOP DOGLAVALATIANTIC 1	21	16	13	24	EVERITIENS YOU WINT	renno.
23	21	19	12	SLEEP NOW IN THE FIRE RA	GE AGAINST THE MACHINE	2	23	19	11	CHSTURE DON	_9.19
24	23	26	7	NOTHING TO PROVE	CAROLINE'S SPINE	23	31	-	2	NEW BEGINNING	
25	22	17	6	YOUNG LUST (LIVE) IS THERE ANYTODY OUT THERE? THE WALL LIVE	PINK FLOYD	24	22	21	9	HOLY DOGS	
(26)	27	24	11	BREAK STUFF	LIMP BIZKIT	25	21	14	15	TAKE A LOOK AROUNO	
	29	29	10	SATISFIED	8STOPS7 BEPRSET	26	29	33	3	MUSIC FROM AND INSPIRED BY M 12	THIRD
28	28	75	7	SPIDERS	SYSTEM OF A DOWN	1	35		2	RUE NEVER LET YOU GO	THIRD
(29)	34	-	2	SYSTEM OF A DOWN BENT	MATCHBOX TWENTY	28	25	25	20	BUE BOYZ-N-THE-HOOD	DYNA
30	30	28	8	MAD SEASON BY MATCHECK TWENTY REVOLUTION IS MY NAME	PANTERA	29	40	-	2	SUPERIAST	FARM C
3	32	32	5	THE BEST THINGS	FILTER	30	27	31	4	MASTY LLTLL THOUGHTS	CHE
_				TITLE OF RECORD STAND INSIDE YOUR LOVE	REPRISE 1	31	28	35	6	(ROCK) SUPERSTAR SKULL & BONES	CH
22	25	14	11	MACHINATHE MACHINES OF 600	FULL DEVIL JACKET	32	NE	-	1	SIMPLE KINO OF LIFE RETURN OF SATURN	
3	35	34	1	PULL DEVIL MONET	THE ENCLAND/DUNG	33	33	40	3	ALL MY FAULT	
34	NET		1	THE RE IS NOTHING LEFT TO LOSE WAFFLE	BOSWELL/RCA 1 SEVENDUST	34	34	38	4	LAST RESORT	Pi
35	31	27	12	HOME	WAYNE SHEPHERD BAND	35	38	37	4	SATISFIED IN MIDERATION	
36	33	30	16	WAS KENN UVE ON WARM MACHINE	GIANT.REPHERD BAND	36	NE	-414	1	PORCELAIN	
Ð	NE	WÞ	1	THE SCIENCE OF THINGS	TRA, MA 1	37	26	26	16	FLOWING SPINISPIER	0/7
3	39	-	2	LAST RESORT	PAPA ROACH DREAMWORKS 1	33	NE	-	1	BROADWAY DIZY UP 141 G RL	GOO
39	NET	WÞ	1	AMERICAN BAD ASS DEVIC WITHOUT & CAUSE	KID ROCK TOP DOGLARATIANTIC †	39	30	23	17	LETTING THE CABLES SLEEP THE SCIENCE OF THINGS	
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1	1	1	20	OTHERSIDE	
0	2	2	9.	ADAM'S SONG	BLINK-182
3	3	4	8	KRYPTONITE	3 DOORS DOWN
4	4	3	27	PARDON ME	INCUBUS
(5)	14	24	6	WITH ARMS WICE OPEN	OREED
Ō	8	9	13	VOODOO	GODSMACK RONDRUGUNALISAL
1	6	6	22	MISERABLE	LIT
1	11	15	4	SOUR GIRL	STONE TEMPLE PILOTS
9	1	8	13	MAKE ME BAD	KORN IMMORTAL SPIC
10	10	11	3	NOTHING AS IT SEEMS	PEARL JAN
11	9	10	12	SLEEP NOW IN THE FIRE	RAGE AGAINST THE MACHINE
(12)	13	12	7	THE BATTLE OF LOS ANGELES BREAKOUT THEFE IS NOTHING LEFT TO LOSE	FOO FIGHTERS
13	5	5	12	STAND INSIDE YOUR LOVE	THE SMASHING PUMPKINS
(14)	15	17	5	ABSOLUTELY (STORY OF A GIR	L) NINE DAYS
(15)	17	22	3	JUDITH	A PERFECT CIRCLE
(1)	20	20	6	SO SAD TO SAY THE	MIGHTY MIGHTY BOSSTONES
17	12	1	11	THE BAD TOUCH	BIG FIGISLANDIDUNG
18	19	18	1	HODRAY FOR BOOBIES THE BEST THINGS	REPUBLICALIFERINATERSCOPE FILTER
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20	24	29	3	BENT MAD SEASON BY MATCHEDE TWENTY	MATCHBOX TWENTY
21	16	13	24	EVERYTHING YOU WANT	VERTICAL HORIZON
22	23	19	11	HOME	FUPELEXTRACES
(23)	31	-	2	I DISAPPEAR	METALLICA
24	22	21	9	NEW BEGINNING HOLY DOGS	STIF
25	21	14	15	EX-GIRLFRIEND RETURN OF SATURN	NO DOUBT
26	29	33	3	TAKE A LOOK AROUNO	LIMP BIZKIT
21)	35	-	2	10 DAYS LATE	THIRD EYE BUIND
28	25	25	20	NEVER LET YOU GO	THIRD EYE BLIND
29	40	-	2	BOYZ-N-THE-HOOD	DYNAMITE HACH
(30)	27	31	4	LETTERS	STROKE S
31	28	35	6	(ROCK) SUPERSTAR	CYPRESS HILL
(32)	NE	wÞ	1	SIMPLE KINO OF LIFE	NO DOUB
(33)	33	40	3	ALL MY FAULT	FENIX TO
34	34	38	4	LAST RESORT	PAPA ROACH
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	Top 40 Tracks.							
, X	¥۱.	2 WKS.	WWS.	TRACK TITLE ARTIST				
Θ	2	3	14	ITRY I week at No. 1 MACY GRAY				
2	1	1	16	BYE BYE BYE TN SYNC				
3	4	6	10	THONG SONG SISQO DRAGONDEF SOLUTIONS				
٩	5	5	17	EVERYTHING YOU WANT VERTICAL HORIZON				
5	3	2	15	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B				
6	1	1	16	IT FEELS SO GOOD SONIQUE FARM CLUBREPUEUCUNIVERSAL				
1	6	4	17	SAY MY NAME DESTINY'S CHILD COLUMBA				
۲	8	8	13	BREATHE FAITH HILL WARNER BROS				
۲	9	12	8	BE WITH YOU ENRIQUE IGLESIAS INTERSOOPE				
10	п	18	4	OOPSII OIO IT AGAIN BRITNEY SPEARS				
	14	16	5	I TURN TO YOU CHRISTINA AGUILERA				
12	13	н	12	YOU SANG TO ME MARC ANTHONY COLUMBA				
13	15	17	9	HIGHER CREED				
14	18	21	12	THERE YOU GO PINK				
15	10	9	26	NEVER LET YOU GO THIRD EYE BLIND				
16	12	10	42	SMOOTH SANTANA FEATURING ROB THOMAS				
17	17	13	17	AMAZED LONESTAR				
18	16	14	12	ONLY GOD KNOWS WHY KID ROCK				
19	21	24	7	BETTER OFF ALONE ALICE DEEJAY REPUBLICUMPERSAL				
20	20	22	6	CRASH ANO BURN SAVAGE GARDEN				
(21)	24	29	5	TRY AGAIN AALIYAH BLACKIKKUN AALIYAH				
n	22	26	6	GRAOUATION (FRIENDS FOREVER) VITAMIN C				
2	27	35	3	BENT MATCHBOX TWENTY UNAVAUANTIC				
24	26	30	5	BROADWAY GOO GOO DOLLS WARNER BROS				
25	19	15	20	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS				
25	28	31	6	I WANNA KNOW JOE				
27	23	20	25	THAT'S THE WAY IT IS CELINE DION 550 MUSICISSO WORK				
28	25	23	. 14	GET IT ON TONITE MONTELL JORDAN				
29	30	25	. 25	WHAT A GIRL WANTS CHRISTINA AGUILERA				
3	33	-	2	IT'S GONNA BE ME 'N SYNC				
31	32	33	4	OTHERSIDE RED HOT CHILI PEPPERS				
22	31	28	19	ALL THE SMALL THINGS BLINK-182				
33	29	27	, 13	FORGOT ABOUT DRE DR. DRE FEATURING EMINEM				
3	NE	**	1	THE REAL SLIM SHADY EMINEM				
3	38		2	HE WASN'T MAN ENOUGH TONI BRAXTON				
3	37	40	. 3	JUMPIN, JUMPIN DESTINY'S CHILD				
Ð	36	37	3	PARTY UP (UP IN HERE) DMX				
3	NE	*	1	SWEAR IT AGAIN WESTLIFE				
39	34	34	. 8	I BELONG TO YOU LENNY KRAVITZ				
40	35	32	19	FALLS APART SUGAR RAY				
Connect	d from			nie of armiay of Maussimann Too 40, Rhythmyr Too 40 and Adult Too 40 stations				

Comprised trans a stand as annexe at anyong of Mansteams Top 40, Rhythmic Top 40 and Adult Top 40 statutors separate to the statutor of the statutors and the statutor of the statutors and the process were the process were the statutor which is set on the chart of the rome the 20 and were wird or and the statutors and the statutors were at build. Ferril 11 registers are notices a understatutor Round Statutor and the statutors and the statuto

#### Radio PROGRAMMING

MAY 13, 2000

## Counting Crows Soar On Single Wing, As Half Of 'Lullaby' Finds Nest On Airwaves

RAZOR SHARP: Clocking in at sounds and have always felt like it's seven minutes and 45 seconds. Counting Crows' ambling masterpiece and current single, "Mrs. Potter's Lullaby," was hardly what a record label would consider radio-ready.

So when DGC/Geffen asked lead singer and songwriter Adam Duritz to chop it in half, he faced a painstaking ordeal: how to take a progressive eight-verse narrative and shear it down like Rapunzel with a buzz cut.

"It would have been the first single instead of 'Hanginaround,' but I told them that the song didn't make any sense less than eight minutes," Duritz says, "It's perfectly dynamically arranged, with ups and downs throughout the song. It was impossible to edit and have it be anything but nonsense. I didn't want to make an abortion of my song."

Then a friend suggested that he simply cut the track in half, offering a part one and part two, in the tradi ion of classics like Pink Floyd's "Another Brick In The Wall" in 1980. James Brown's "Papa's Got A Brand New Bag" in 1965, and Don Mc-Lean's "American Pie" in 1971.

"I thought about it for a while and I was a bit antsy about the idea," he says, "but I decided to do it, because I really wanted the worki to hear it. I knew our fans would buy the album, but I wanted it to have the chance to reach everyone.

The flourishing result is a 4:05 part one cut, which contains the first four verses and the tail end of the full version and a 4:20 part two with the remaining verses and the same finish. And it worked: Quickly embraced by triple-A stations, "Mrs. Potter's Lullaby," from the platinumselling "This Desert Life," has reached the top five on the triple-A airplay chart in Billboard sister publication Airplay Monitor.

"We had exposed the eight-minute version in some spotlight areas, but we knew we should probably go with another track on the album, just so we can play more songs in an hour," says Kevin Welch, music director of KINK Portland, Ore, "We understood how difficult that one would be to edit, because it has a beginning, middle, and end, and which part do you cut? It's conceptual. But the reality of radio nowadays is that long songs have a tougher time

"I think that big-time supporters of Counting Crows would have at least thrown it in some kind of rotation, but there are some stations that just can't do that," Welch adds, "I don't think it would have had nearly the success it has if Adam hadn't cut it. And I'm real pleased with it.

"We've been on the Counting Crows since 'August And Everything After,' but we were not able to play the long version, ever," says Donna Shaieb, PD of KXST San Diego. "We wanted that to be a single because it's a great song, so as soon as we got the edit, we added it. I love the way it the strongest song on the record. They're a core artist for us, and it has tested in the top five for us. We'll be on this one for a long time. That's good news for Duritz, who

feels "Mrs. Potter's Lullaby" is his



by Chuck Taylor

finest songwriting effort ever. But it also was something of a miracle baby in the studio. "The performance was an experience that has its own special place for all of us," he says.

In that lies one of those great artist stories that supports the idea that the best efforts are often those that tumble out organically, like acts of nature.

Duritz was at a friend's birthday arty one evening and was hit with an idea for a song. At midnight, he went out to the studio on the premises and, on the piano, began to write what would become "Mrs. Potter's Lullaby."



COUNTING CROWS

"I was there until 4 in the morning, until it was done. I just kept playing after everyone at the party had left, he says. "It was just a story about me. The purpose of all songs is to create a little world that people can step into. I wanted to take them on a little trip. Musically, I could tell what the dru would be like and I was sure of the groove, but that was about it.

At the time, Duritz recognized that the song was hardly in the fourminute range, "I knew at the moment I finished it that it was shout forever long, but I never have plans for songs," he says. "I guess it was never meant to be a short song."

Soon after, he met a girl on a blind date. They went to dinner and then he took her to the studio to meet the other Crows-David Bryson on guitar, Dan Vickrey on guitar, Charles Gillingham on keyboards, Matt Malley on bass, and Ben Mize on drums. The guys had gone over the song once earlier that day, just on piano and drums, "trying to illustrate the dynamic," and Duritz suggested giving it a go.

"I walked in with the girl [he de-

clines to disclose her name] and said, 'We're doing this right now,' and they said, 'Hey, we haven't even rehearsed it yet.' But I wanted to capture those moments of an idea the first time through, the inspiration and the genesis and the clumsiness of those moments," he says, "I wanted the tape running from the first take, so it could be completely live. I figured we've played together through hundreds and hundreds of tour dates; this is something we can do.

And then, with the girl sitting beside Duritz on the piano bench and the VU meters ready to rumble, Counting Crows just plain jammed. "There was no rehearsal or preamble. Everyone just jumped on their instruments and played," Duritz says. "And it made the girl fucking cry her head off."

The band then spent two weeks with producers David Lowery and Dennis Herring adding sounds and putting together various elements of the track.

When it was finished, says Duritz, "it sucked. I kept thinking, 'How did this happen?' It sounded so good when we recorded it that night. I couldn't believe it."

Duritz ended up at the girl's house bemoaning "Mrs. Potter's" fate, but the girl played it, insisting that it was extraordinary. "I said, 'Where did you get this tape?,' and she told me it was given to her by one of the producers the night we recorded it. It was a rough mix of our fourth take, with some acoustic guitar and background vocals added. I realized that whatever we were doing accidentally that night is the way 'Mrs. Potter' is supposed to sound.

The polished version was quickly trashed, and the version that ended up on the record was just what the girl was holding; take four, Art by accident, with all the ingredients in place to make a hit.

"It's just a quintessential, greatsounding Counting Crows song," says Rich Anton, PD of WTTS Indianapolis. "This is a band that has an instantly recognizable sound, with Adam's vocals, great melodies, and hooks. They make it easy for us to play them.

Adds Wendy Duff, PD of CIDR Detroit, "It sounds so damn good on the radio. It's very Harry Chapinesque in the way it tells a story. To me, it's the writing on this record that really stands out. It's been in power, and it's staying there quite a while. We're real happy with it here.

As is Duritz. "I consider this a landmark song for us, really kind of a sprawling composition," he says. "I put my whole heart and soul into it. and I think it's great. You know we've put out three albums of songs that mean a great deal to people; they chart their lives on our music and run their emotions through our songs. This is me at the top of my game. I think it's the best thing I've ever done.

Billboard.

FOR WEEK ENDING MAY 1, 2000

#### Billboard. Video Monitor THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS



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1221 Colline Ave Mami Beach, FL 33139



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1/2-hour weekly 46 Gifford St Brockton, MA 02401

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### Music Video PROGRAMMING

## **Online Music Channel, MeTV.com** Team For Programs On Demand

**O**NLINE MUSIC CHANNEL FORGES NEW ALLIANCE: The Online Music Channel, the Bel Air. Calif.-based company that offers music programming on its Web site (theonlinemusicchannel.com), has teamed up with video-on-demand site MeTV.com to provide specialty programming.

Programs on the Online Music Channel range from educational series like "Music Business 101" to interactive shows with music news and information. Featured programming includes an interview with Beck about his role in the film "Recycled," Willie Nelson giving a guided tour of his private home away from home, and former Jane's Addiction drummer Stephen Perkins

giving drumming demonstrations

MeTV allows Web visitors to order videos (feature films, specialinterest titles), pay for them online, and have them transmitted to their TVs.

"The viewing public wants an alternative to mainstream media, says Online Music Channel CEO Instin Goldberg. "The marriage of the Online Music Channel and MeTV creates an exciting opportunity

for our unique programming to reach new viewers from the comfort of their own televisions

The Online Music Channel has also struck a licensing deal to provide content to Listen.com.

THIS & THAT: BET will hold a star-studded concert Saturday (6) in celebration of its 20th anniversary (BillboardBulletin, April 27)

The concert, which BET will televise live from the Jubilee Theatre in Las Vegas, will include appearances and performances by Mary J. Blige, Boyz II Men, Toni Braxton, Mariah Carey, Shirley Caesar, Dr. Dre, LL Cool J. Gerald Levert, Brian McKnight, Sisqó, and Luther Vandross, Stevie Wonder and Kenneth "Babyface" Edmonds will be bonored during the show. VH1 has promoted Todd Schwartz to VP of original programming. He was director of current programming, and he will contime to oversee that department.

Ashley Ohlinger has exited Universal Records as director of music video promotion.

Congratulations to Raymond Munns of Fort Collins, Colo., for winning MTV's third annual "Wanna Be A V.I" contest. Munns won the contest to become MTV's new VJ in a live show televised April 29. The contest was voted on by MTV viewers online and by phone

MTV2 has signed on to sponsor the current Nine Inch Nails North American tour. It is the first time MTV2 has sponsored a concert tour

Casselberry, Fla.based music promotion company Promo Only has launched a service to provide music videos on DVD through compilations distributed to nightclubs and DJs. Promo Only has also bought music-video service company Wolfram Video whose former owner. Wolf Zimmerman, has retired from the businoce

LOCAL SHOW SPOT-LIGHT: This issue's

spotlight is on the Richmond, Va .based R&B/hip-hop program Wouplength " TV affiliate: MediaOne Cable in

Richmond.

Time slot: 5:30-6 p.m. Fridays. Key staffer: Craig Belcher, nroducer

Following are the show's top five videos for the episode that aired April 14:

1. Rah Digga Featuring Busta Rhymes, "Imperial" (FlipMode/ Elektra).

2. Beanie Sigel, "The Truth" (Roc-A-Fella/Def Jam).

3. Dwayne Wiggins, "Strange Fruit" (Motown).

Trina, "Da Baddest B\*\*\*h" (Slip-N-Slide/Atlantic).

5 Tony Touch Featuring Doo Wop & Pain In Da Ass, "The Re-turn Of The Diaz Bros." (Tommy Boy),

## **PRODUCTION NOTES**

#### NASHVILLE

Chris Rogers directed Joanie Keller's "Three Little Teardrops" clip. Sawyer Brown's "800 Pound Jesus" video was directed by Michael Salomon,

Trey Fanjoy directed Tamara Walker's "Askin' Teo Much" and Billy Gilman's "One Voice."

#### LOS ANGELES

Fatima directed Shaggy's "Shake Your Body" video.

Craig Morgan's "Something To Write Home About" clip was directed by Tom Trail.



by Carla

Hay

# Newsmakers

# BMG Execs Gather For Worldwide Music Meeting



Spreading Joy, LeFace recording artist Joy Erinquez captured the attention of BMG executives. Pictured, from refl, are George Levendie, IVP of international for Artista Records; Kevin Conroy, senior VP of worldwide marketing and new technology for BMS ettentainment; Frieriquez; Kenneth "Babytace" Edmonds; and Bill Wilson, VP of worldwide marketing for BMS entratianiment.



Stone Rocks. Arista recording artist Angle Stone gives it her all as she puts on a show.



Mada Music, RCA's Britlen tock group Made In Londonperformed for Blog excep, Picture aller their set, hom init, are Made In London'n Manianne Eista and Sharene Dyer, Richard Griffitte, schairman of BMG LX, and ireiand and executive VP of Central Europe, Made In London's Kuig Bryant, Harry Mageo, managing director of RCA U.K; and Ian Dickson, VP of International for BMG Entertainment.



It's A Girl Thing. RCA's British pop act Girl Thing performed its debut single, "Last One Standing." Shown, from left, are Girl Thing's Anika Bostelaar, Lindsay "Linz" Martin, Joid Abert, Nicole 'Nikk' Stuart, and Michelie Barber. LOS ANCELES—More than 150 executives from all regions converged here for BMC Entertainment's Worldwide Music Meeting, held April 12:13 at the Regent Beverly Wilshire Hotel in Beverly Hills. Attendees got a chance to enjoy showcases featuring some of the key acts on BMC's slate, as well as to mix and mingle with collengues from around the globe.



Vertical Horiton On The Hise. RCA's Vertical Horizon partomed at the Horizon Of Busin Inc. Arrayces. Note than 15 populop pascida the horizon the partonmanos, which was taped for a VH1 special. Pctand, from Hit, are the Salen, which was taped for a VH1 special. Pctand, from Hit, are the Salen, VH2MA OF AR Records, Verteal Instrument, Sale Romas Zalencia, presi UH2MA OF AR Records, Verteal Instrument, Sale Romas Zalencia, presi Las Horizon Mas Barome, Edi Tab, and Ban Harly, Kohi Conce, senice VH d'and of horizon and sening and new technology for BMG Entertainment; and David Bendhu, senice VH CA & Ror RCA.



Ian Centar Staga. Windham Hili's Janis Ian was one of the conference's performers.



Tickled Pink. LaFace recording ertist Pink performs her debut single, "There You Go."



Coming To America. Coming ell the way hon Sweden, RCA recording act Kent closed BMG Entertainment's meeting with a performance at Los Angeiae' House of Biues. Shown, from left, are Jack Norner, oxecutive VP/GM of RCA Records; Kent's Sami Sirvió; Bob Jamieson, president of RCA Records; Kent's Martin Ross, Kent's enabler; Kent's abatter Macrods; Kent's Martin Ross, Kent's enabler; Kent's abatter Angeords; Kent's Sami Sirvió; Bob Jamieson, president of RCA Records; Kent's Martin Ross, Kent's enabler; Kent's abatter Angeords; Kent's Sami Sirvió; Bob Jamieson, president of RCA Records; Kent's Martin Ross, Kent's enabler; Kent's abatter Angeords; Kent's Kent's Angeords; Kent's Angeords; Kent's Angeords; Kent's Kent's Angeo

Records; Kent'e Martin Sköld; Martin Roos, Kent'e manager; Kent'e Joakim Berg and Markus Mustoner. Kwin Conroy, senior VP of wordwide marketing and new technology for BMG Entertainment; Kent'e Harri Månty; Bjorn Lindborg, GM of BMG Swedan; and Michael Dornamann, chairman of BMG Entertainment.



Carl Thomas Makes A Wish. Bad Boy recording entral carl Thomas, whose single 1" Wish has been a top five hit on Billboard's Hot R&RHip-Hop Singles A Tracks chart, performed aset. Pictured, from ieft, are Sean "Puffy" Combs, chairman/CEO of Bad Boy Entertainment; Thomes: Strawez Azinics, president/CEO of BMd Entertainment; and Andre Harreil, president of Bad Boy.



Filled With Joy. LaFace Records showcased newcomer Joy Enriquez at the BMG event.



Canadian Crooners. BMG Canada recording act McMaster & Jamee displayed its musical talent to BMG execs. Shown, from left, are McNaster & James Rob James and Luke McMaster; Lisa Zbitnew, president of BMG Canada; and Strauss Zelnick, president/CEO of BMG Entertainment.



A Bad Boy's Dream. Bad Boy Entertainment's pop group Dream displeyed its pop sound. Pictured after the performance. from fielt, ere Dream's Ashiey and Holly: Sean "Puthy" Combe, chairman/CEO of Bad Boy: Dream's Melisea and Diana; and Andre Harreil, prevident of Bad Boy.

### (Continued from page 5)

When I first heard that song, I called Mark D. Sanders and Tis Sillers, the writers, just to tell them how blown away I was. Musically and lyrically, it's as special as a song gets . . . I can't imagine someone hearing this song and not being inspired to do more for their

"When I first heard it, the first few lines [made me think] about my daughters," Womack says of 9year-old Aubrey and 16-month-old Anna Lise, "Then when the guys come in and start singing the answer part, I thought, 'Oh, I've got to get [Sons Of The Desert's] Drew Womack to come in and sing this part.' It's just one of those things where from the very beginning I had a vision of having the girls do the video, and it all worked out perfectly. [Her daughters appear in the song's video.] It's one of those things where everything fell into place.

Not everything in Womack's career has been so tidy. She debuted in 1997 and quickly became one of the country industry's new faces to watch, a sweet-voiced champion of traditional country music who was embraced immediately with her debut hit "Never Again, Again" and subsequently with such singles as "The Fool" and "A Little Past Little Rock."

She was named Billboard's top new artist in 1997. In 1998 she won the Academy of Country Music's top new female vocalist accolade, as well as the American Music Award for favorite new country artist.

Then came change in the form of a new baby and her record company's demise, as Decca closed its doors and she moved to sister label MCA Nashville.

Now with the May 23 release of her third album, "I Hope You Dance," and the hit title track burning up country radio airwaves, Womack has re-established her career's unward momentum. The stunning ballad is a poignant anthem about having the courage to live life to the fullest that has apparently struck a strong chord with listeners. It is currently No. 17 on the Hot Country Singles & Tracks chart

"I've had songs nominated for Grammys and had nominations for other awards, but I've not felt this kind of excitement over a single like I have on this one," says Womack.

Country radio is having the same reaction. "I think 'I Hope You Dance' is going to be the song of the year. It immediately caught my ear as being unique and totally contemporary with what's going on in country and perfect for the time," says Cody Alan, music director at KPLX (the Wolf) Dallas/Fort Worth, "We've got a tremendous response from this song. The first time I heard it. I immediately thought of it as the graduation song of the class of 2000, no doubt about that. It could also tie into a breakup situation.

"It's a great song," says WKDF (Music City 103) Nashville PD Wes McShay, "I've been a fan of Lee Ann's since 'Never Again, Again, but this is by far her best."

The hit single comes on the heels of a tumultuous time for Womack. "I have been doing so much living in the last couple of years that I've had s lot of emotions to draw from and probably will for a few albums. I've had enough to last me a while," says Womack, a former Sony/ATV Tree Publishing songwriter who is currently between publishing deals. "I just had a lot of decisions to make and a lot of very important things on the table both personally and professionally I've been through a lot of tough times and hopefully now will start to reap some benefits."

Though Decca's closing was a sad time for all involved. Womack says MCA bas been a good new home. And she says many of the same people are still in the picture. "Of course, I still have [producer] Mark Wright, and Frank [Liddell, husband/producer] is still looking for songs," she says.

Liddell, the former director of A&R at Decca, has since started his own publishing company, Carnival Music, "So a lot of the team has been the same as far as the creative process goes," she says. Womack credits Wright and Lid-

dell with helping her find the songs on the new record. Their search, she adds, yielded an impressive collection that gives her the chance to sink her considerable vocal chops into some meaty tunes.

"Stronger Than I Am" tells the heartbreaking story of a newly single mother marveling at her young daughter's ability to move forward so easily during a difficult divorce. "Ashes By Now" is a Rodney Crowell-penned cut that finds Womack proclaiming that, as many times as she's been burned, she should be ashes by now. Crowell's own version of the song charted in 1980

"Frank doesn't look for hits: he looks for great songs," says Womack. "He's into making albums, not hit singles. So hopefully what people will see with this project is that it is an album. There are a lot of great songs on there that won't even be singles. You've got to listen to the album to get them.

One of the other notable songs on the album is Womack's remake of the Don Williams hit "Lord. I Hope This Day Is Good." "We worked it up just for fun in sound check, and then we started doing it in the show, and Mark Wright came out and saw us and said. You've got to put that on the next record.' I said. 'I'll do it if I can use my band.' " recalls Womack, who is managed by Ery Woolsey and booked by Buddy Lee Attractions. "He said, 'Sure.' So we did it, and I'm really proud of the way it turned out

Womack's new release will garner exposure via her performances on the George Strait Country Music Festival tour, and MCA Nashville VP of marketing and sales Dave Weigand says the label plans a big push on the new record. Lee Ann's first record went platinum and her second is an. proaching platinum," he says.

"There are a lot of things happening with this new record that

#### 'I've not felt this kind of excitement over a single like I have on this one'

#### - LEE ANN WOMACK -

we're excited about. Lee Ann is going to be the CMT Showcase Artist of the month for June .... The Strait tour is going to be great exposure."

Weigand says Womack has also been performing for key industry folks at such places as Universal Music and Video Distribution, as well as retail accounts like Anderson, Target, Musicland, Best Buy, and Handleman. "We're going after positioning at accounts, Weigand says. "We're also taking a very aggressive approach with consumer and account advertising."

"I love her, and I love the new record," says John Kerlikowske, GM of Tower Records in Nashville. "From what we can tell from requests for the single, we expect the new album to do very well.

"I Hope You Dance" is an enhanced CD; it includes the video and behind-the-scenes clips on the making of the video in addition to Womack's bio, screen savers, and links to an E-postcard and to her Web site. Weigand says the label is also in the process of putting together an online chat.

'I'm very, very glad I spent that time and didn't come right back out with a new album right after Decca closed," says Womack. "I didn't rush in to make an album. We took a lot of time. I wanted to get it right. It's different for each person, but I think because I did take the time and the care to take care of both of those things as best I could, I feel like some good things are coming in the future.

Assistance in preparima this story was provided by Chuck Taylor.

#### OUESTIONS LINGER IN WAKE OF BULING AGAINST MPE.COM Continued from page 5)

to remove the major-label content. Tens of thousands of available CDs in My.MP3 are not part of this case, and more than 300,000 songs are available from MP3.com artist pages that can be added directly to My.MP3," he says.

The RIAA is seeking penalties of \$150,000 per infringement, plus an injunction against the servic

An RIAA spokesman said there were no further developments in the settlement talks and would not confirm reports that the trade group has asked for \$100 million in fines, which reportedly had been rejected by MP3.com.

A spokeswoman for MP3.com also declined to comment on the talks.

Word of the settlement talks helped revive MP3.com's stock, which sank to a low of \$6,50 a share following the ruling. The stock rebounded to \$10.75 at the close of trading May 3.

According to first-quarter earnings reports, the company has \$369 million in the bank.

But regardless of what damages are assessed, the decision fails to address many gray areas that still exist about the distribution of music over the Internet, sccording to Los Angeles-based Morrison & Foerster attorney and copyright expert Fred von Lohmann

'The decision doesn't mean that much because the only thing that was challenged was the making of the database," he ssys. "This case was just about making copies and doesn't address other issues of distribution and streaming."

For example, the case did not address whether a company can provide tools to swap music files, which is currently being decided by a judge in the RIAA's case against Napster, Lohmann says

"The MP3 com case is definitely important because it puts them out of commission for turning on the spigot for users to access music," he says, "But Napster is providing users with tools to copy material. That's different."

The legal argument that Napster is taking is that it is exempt under the Digital Millennium Copyright Act, which excludes Internet service providers from prosecution.

"What happens to a company that assists people in swapping files?" asks Lohmann. "The courts don't know what to do with that."

In addition, Lohmann puts forth the argument that Napster could say it's acting like a hardware company that sells a VCR, which can copy video. "Napster is saying, 'Here's something that can make a copy, but we don't really know or want to know that you're using it to make copies," " he savs.

A decision in the Napster case is said to be imminent.

On May 3, Metallica, which is also suing Napster for copyright infringement, presented the company with a list of user names that it had documented over a 48-hour

'The decision doesn't mean that much because the only thing that was challenged was the making of the database'

- FRED VON LOHMANN -

period. The band has requested that the users be blocked from the service

Napster attorney Laurence Pulgram said in a statement that after reviewing the documents, the company will "take appropriate actions to disable the users Metallica has identified."

Aside from legalities, there is the issue of how much to charge Internet music services that allow consumers to copy and store music.

The labels are asking for some pretty stiff fees," says Lohmann.

In fact, one Internet company executive says that the labels are asking "a lot more" than the 7.1 cents per track for a mechanical licensing agreement. "It's a big gray ares, and we just don't know what the model is." he says.

A source at MP3.com says the company isn't against paying licensing fees to the labels

The music publishing community also has its own lawsuit against My. MP3. Funded by the National Music Publishers' Assn. (NMPA) and filed by Peer Music Productions and MPL

Communications in March, the copyright infringement lawsuit is for BMI-cleared tracks on the My.MP3 service

"This decision is a victory not only for those who love music and care about the people who have enriched our lives with their songs but also for those eager to see the Internet develop as a safe and dependable means of delivering music to the public," says NMPA president/CEO Ed Murphy of the ruling in the RIAA's case.

Last year, MP3.com entered into licensing agreement with performance right society ASCAP (Billboard, June 26, 1999). It is believed that only BMI tracks were cited in the publishers' action to avoid "complications" with ASCAP's existing licensing deal with MP3.com.

A spokesman for BMI says it is in "active negotiations" to license its repertoire to My.MP3.

Until the legal issues are clarified and the fees are determined, Internet music companies say the ruling at least sends the message that labels will ensure that their copyrights will be protected.

"It's a signal that you just can't take music regardless if it benefits consumers or if it's something they want," says ArtistDirect president and founder Marc Geiger.

But issues of label control vs. fastpaced technology advancements will likely continue to spark tension between new services and content providers.

"Music on the Internet won't be made or broken by MP3 or Napster," says GetMusic executive VP of pro gramming and content Sandy Smal-lens, "But the labels have to be approached with these services from a personal and legal perspective, because they're bankrolling and filtering the industry. The Internet can't replace that function.

David Pakman, president of personal Internet storage locker com pany MyPlay, agrees. "This ruling sends a message that the new infrastructure of the evolving music bush ness will be built in partnership with the traditional media companies, Pakman says, "but one renegade company taking matters into its own hands will not be a successful model."

Assistance in preparing this story was provided by Irv Lichtman.

#### ARISTA'S REID TO SEEK A CALM TRANSITION

(Continued from page 5)

L.A. Reid will be successful at what he's doing and will be competitive."

Similarly, Terry McBride, who manages Arista acts Sarah McLachlan and Dido, says he expects a few minor bumps, especially for Dido, whose record is currently being worked by the label, but adds, "I think the transition is going to be fine. There are a couple of hundred pcople there; they aren' all walking out the door on July I. It takes more than one person to make the company."

Reid, who co-founded Arista joint venture LaFace Records with Kenneth "Babyface" Edmonds 11 years ago, assumes his post July 1.

He replaces Arista president/CEO Davis, who has been in an embittered battle with parent company BMG over the past six months after BMG demanded that Davis have a successor as part of his new contract.

Among those expected to leave with Davia are executive VP/GM Charles Goldstuck, senior VP of worldwide marketing and sales Tom Corson, and senior VP of promotion Richard Palmese. While Corson and Goldstuck deelined to comment, Palmese, whose contract is up June 30, says he plans to follow Davis. "I came back to Arista to work with Clive, and he's the only one I want to work with "be says.

"In general when something like this happens and top people leave, it's very disruptive for the entire company and the artists that suffer during the rebuilding? asys Jake Walesch, manager of 14-year-old singer/guitarist Shannov Curfman. "It's hard for people to focus. There's no way during this transition I'm going to try to launch another single or try to anything really agpressive."

He adds that Reid has talked to him about Curfman, "and he says that he likes Shannon's music and that he has said she's going to be a priority."

Reid declined to discuss specifics regarding new Arista staffing, including the speculation that Atlantic Records executive VP/GM Ron Shapiro is to be offered a top position at Arista (BillboardButletin, May 2), but he says he is talking to a number of people about new posts. "The only thins I can saw without

"The only thing I can say without aming names, is that come July 1, we will have a head of promotion in place and that any records in play will become our top priorities. I have many people already in place, and come the beginning of July, I espect and the beginning of July, I espect a system "We may have to all the make sure no records align through the cracks. We may have to shift around some releases, but I can't say for sure."

When asked about his vision forthe company, Reid replies, "Just look up, haby." Aside from divine guidaces, Reid asys, "My vision is to keep this thing together. This is a compation that has been very successful in many genres of music; I d'illée to see them become more successful, like in the Latin area, with the exception of the extraordinary success of Santana, as well as the alternative and rock genres."

#### CLIVE DAVIS' LEGACY

BMG Entertainment president/ CEO Strauss Zelnick, to whom Reid will report, says "the legacy that Clive has created at Arista is extraordinary. I hope we can preserve that legacy and build upon it."

In a terse statement, Davis, whose Arista contract expires June 30, said he expects to launch his new venture in September. He declined to comment further.

According to sources, Davis could announce his plans in as little as two weeks, although other sources say Davis is still deep in negotlations with up to five companies; therefore, the decision could be postponed for a number of weeks.

'My job is to learn the music and learn the artists. Right now I don't envision going in and making cuts'

#### - L.A. REID -

Davis is expected to remain at the helm of Arista until his contract's conclusion June 30, which will allow him to oversee the May 16 release of Whitney Houston's two-CD greatest-hits set, as well as new Carly Simon, Next, and DJ Quik releases.

Between now and July 1, Reid says he plans to stay busy "listening to many tapes, taking many meetings, and just preparing" for his new post. "My job is to learn the music and learn the artists. Right now I don't envision going in and making cuts. I'm not Chainsaw AL."

He says he has no plans to "snoop" around the Arista offices before his official start date, in part because he'll be busy with his June 10 wedding and out of respect for Davis.

<sup>4</sup>It was him who gave me the opportunity in the first place," Reid says. "Will I be snooping around the building behind his back? Absolute-ly not. Because of Cilve Davis, I am where I am today, and I'll never let anyone turn me against Cilve. He's only brought great blessings to my life."

While thrilled about the position, Reid admits his job is not as he envisioned it. "I can tell you, it turned out a lot different from how I expected it," he tells Billoard. "Originally we discussed Clive and I working to gether; the initial thought was I'd be running the label with Clive as chairman, but it didn't work out that wax."

Reid says he hasn't talked to Davis about his new post. "I've spent the last 12 years with Clive," he says. "We've had many conversations. As of late, we haven't had many conversations about it, for obvious reasons."

Despite his clear fondness for Daris, Reid says he has no intention of letting any Arista acts follow Davis out the door. "My position at Arista Records is not to give arists to other labels," he asys. According to a source, none of Arista sacth and "key man" clauses with Davis, meaning and the same of the same same same he depart. Sources say that, should Davis new deal he with BMG, "some basis may be worked out whereby some arists can go," but "they work" be the superstars."

Reid's past successes have come primarily in the R& B and crossover genres; however, he is undaunted about his ability to spread his successes across a number of formats.

"I know rock primarily as a fan and through relationships," he says. "I haven't made rock records, but I don't really see genre lines or color lines. Obviously, it's a challenge to grow a company in an area where I haven't had a lot of experience, but to me, music is music. I don't really look at it as if there's something strange about it."

"I'm as confident as I've ever been about such a choice," says Zelnick of his decision to boost Reid. "I think he's a superb, creative executive. I think his taste is extraordinary, and he knows a star when he sees a star."

#### PURCHASE OF LAFACE

Terms of Reid's new post included the purchase by BMG of the remaining 50% of LaFace that the company did not already own. (Sources earmarked the purchase at more than \$100 million; Zelnick declined to comment.)

Plans now call for LaFace to become an imperint of Arista, which will assume marketing, sales, and promotion duties for the label. LaFace will remain headquartered in Atlanta. LaFace CEO Mark Shimmel will assume a new post with Arista, says Reid, although he declined to give his title.

As far as other cuts at LaFace, which employs approximately 70 staffers, Reid declines to give specific numbers but says "many of the people will join me at Arista, so we'll still service the LaFace artists. Some of them will stay in Atlanta, and some of them have already made the declsion to move on with their careers."

He adds that no new president will be named for LaFace. "Tll still be the head," he says. Moreover, all acts currently on LaFace—including Toni Braxton, TLC, Usher, and Out-Kast—will remain on the imprint instead of moving over to Arista.

Despite rumors to the contrary, Reid says that LaFace operates in the black. According to a source, BMG put \$4 million into the venture, and after the first 18 months, the start-up was turning a profit.

Reid's old partner, Édmonds, is getting a new joint venture with Arista, which sources say will be called Joe Lies.

"Kenny and I have a 20-year career," says Reid, "We've always been very close. When we decided to sail LaFace, we came up with a way wo can work together, and the result is Kenny's new joint venture. The thing that was important was that we kept working together."

Regarding other joint ventures, Reid says he has no plans to alter Arista's arrangement with Bad Boy. "It's a very successful company," he says of the joint venture formed with Sean "Puffy" Combs. "I intend to be there as a support system for Bad Boy. Don't fix what sin't broken."

#### MAJORS ALL MOVE TOWARD END OF MAP

#### (Continued from page 5)

period.

FTC staffers were to present the signed decrees to the agency's board of commissioners at the weekly meeting on May 2 or, at the latest, Tuesday (9). The FTC had no comment on the matter.

Each consent decree has been individualized to take into account the different MAP policies, but comes to the remedy. It is believed is a seven-year abstinence of tying cooperative advertising funds to the price of advertised product; also, for a period of five years the majors would not be permitted to atoromist to product to any of the estimate product to any of the estimate of the terms of the terms of the set of the terms of the terms of the terms of the set of the terms of the terms of the terms of the set of the terms of the terms of the terms of the set of the terms of the terms of the terms of the set of the terms of the terms of the terms of the set of the terms of the terms of the terms of the terms of the set of the terms of the terms of the terms of the terms of the set of the terms of the terms of the terms of the terms of the set of the terms of the terms of the terms of the terms of the set of terms of the terms of the terms of the terms of the set of terms of terms of terms of the terms of terms of terms of the set of terms of terms of the terms of te

If the commissioners approve the consent decrees, they would then publicly post the signed documents in the Federal Register, along with a formal complaint listing charges against the five majors. That in effect signals that the FTC has found the remedy to the alleged wrongtoding, explains one executive familiar with the process.

Once the charges and consent decrees are publicly posted, the FTC allows for a 30-day period for comment by interested parties. But decrees go into effect as soon as they are posted.

After 30 days, the decrees can be altered to take into consideration any concerns raised by public comment. But executives at the majors aren't too optimistic that any changes will occur. In fact, one executive says flatly, "You can be sure that they won't reverse it."

Noncholess, some retailers say they hepe to mount a flpti against the decrees. Joe Nardono 17, coowner of the 11-unit, Wilkes-Barre, Pa-based Gallery of Sound, says that music apecality merchanist shouldn't take the FTC's action lying down. The severybod's memory short?" he asks. "Doesn taryone remember what he price war was like? Betallers should at least weigh in with our side. We should at least make a joint statement against this."

Also, sources suggest that a major one-stop plans to organize an effort to help independent retailers contact their lawmakers to gain their help in fighting the consent decrees. (For more on the issue, see Retail Track, page 128.)

For their part, four majors say that they gave up any chance of fighting after the Warner Music Group signed its consent decree. Sources say Warner did so because it was concerned aboat how the FTC and the Justice Department would view its parent Time Warner's pending merger with America Online and the label's own pending merger with EMI Recorded Music.

Sources say that once they decided to sign the consent decree, some of the majors fought hard to be the last one to sign it, so that they could He also has no current plans to make changes with either Melisma Records, run by producer Matt Serletic, or Time Bomb Records, run by artist manager Jim Guerinot. "Since rock music is a priority for the future of Arista, and they both bring their very strong rock sensibilities to the label, they are both priorities for me," says Reid.

Despite the successes of the current joint ventures, Reid says he is not a fan of such arrangements. "We're into growing the company artist by artist," he says. "Joint ventures aren't something I believe in. To be honest, I haven't seen a long history of successful joint ventures."

In the long run, Reid says, be'd like to re-enter the country market. As of July 1, Arista'/Nashville is being absorbed into the RCA Label Group. However, Reid says, "In the not too distant future, we'll definitely make noise in Nashville. I have plans for it later."

Assistance in preparing this story was provided by Gail Mitchell.

#### **TO OUR READERS**

The Billboard Salute to Arista in this issue went to press before the May 2 announcement that L.A. Reid had been appointed the new president/ CEO of the label.

tout that fact to the account base. Already, three of the majors appear to be laying claim to that distinction.

Also, sources suggest that the real struggle with the FTC had been over the wording of the complaint. The majors probably tried to keep out terms like "price fixing" or "collusion" so that such wording could not be used against them in any critisuits that might be filed as a result of the ruling or in the class-action lawuits already filed against the majors, which charge them with price fixing.

In 1996 a class-action lawsuit was filed in Tennessee against the then six majors alleging price fixing, and in 1997 a similar suit was filed in Pennsylvania (Billboard, Dec. 13, 1997).

Meanwhile, although sources insist that all the majors have signed the consent agreements, an executive at one major argues that his company has only signed a preliminary agreement and not the final version.

Bit executives at other companies say that stance is just a matter of semantics. "That sounds like a lawyer talking," says one senior record company executive. "We could all make that claim because the wording may still change slightly after the commission looks at the consent decrees, or it could be changed slightly after the public comment period."

#### **Billboard**

# Hot 100 Airplay

edcant Data Systems' Radio Track service, days a week. Songs ranked by gross impres-with Arbitron listener data. This data

15	use	d in t	he Hot 100 Singles chart.				
THIS WEEK	LAST WEEK	NECKS DN	TITLE ARTIST IMPRINT PROMOTION (ABO)	THIS WEEK	UKIT WEDK	WEEKS ON	TITLE ARTIST UMPRINT/PROMOTION LABELS
			- NO.1 -	3	45	4	BIROADWAY GOD GOD DOLLS (NW/INER BRDS )
Ð	1	16	THONG SONG	3	43	10	SHE'S MORE ANDY SRIGES (RCA INASHMULLED
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0	6	13	I TRY MACY GRAY (EPIC)	8	44	5	THE CHAIN OF LOVE
5	4	16	BYE BYE BYE	43	39	11	CARLENE PHIL XXSSAR (ARISTA NASHVILLE)
G	1	17	EVERYTHING YOU WANT	44	41	13	BEEN THERE CLATELAS WITH STOL WARNER OLD INSPILLED
,	5	21	SAY MY NAME DESTIN'S CHID (COLUMBNO	(45)	47	5	GRADUATION (TRIENDS FOREVER)
Ġ	9	9	TRY AGAIN ALMAN ISLACKGROUNDWIRGHU	6	50	5	BEST OF ME MATCH JOAKS (JANTRSTUNIERSON)
,	8	20	I WANNA KNOW	47	48	11	WHOA! BLACK ROB (BAD BOT/WRISTA)
	12	7	BE WITH YOU ENHIBLE ISLESSES ENTERSCOPEI		53	6	BLACK FOR 1940 BOTWHISTAL KRYPTONITE 3 DOORS DOWN (REPUBLICS/INVERSAL)
11	11	15	T FEELS SO GOOD SCHOLE ITAPH CLUB REPUBLICANIMITERAL	E	57	5	3 DOORS DOWN (REPUBLIC/UNVERSAL)
	-	-	SONOLE (FARM CLUB REPUBLICATION PRAL)		-	-	YESP OWD BROCK MARINER BROS, DWSHWILLEYWRO WHAT I WEED TO DO
12	10	41	AMAZED LONESTAR (ENIL)	30	56	1	WHAT I NEED TO DO KEMNY CHESNEY (SNA)
010	13	12	YOU SANG TO ME MARC ANTHONY NOR OWNER	51	12	17	FORGOT ABOUT DRE OR ONE FLAT EVENDE (NTCHINTERETURGOFE)
œ	16	28	CREED (WIND-UP)	52	49	16	I DON'T WANNA AALMAH INLALISIAGUND/PRICHTYS
15	14	42	SMOOTH SANTANA FEAT. ROB THOMAS LAFESTAD	B	59	5	COULDN'T LAST A MOMENT COLLIN PAYE (EPIC INASHVILLE)
Œ	17	8	CAVE THOMAS (BAD BOY(ARISTA)	54	46	15	LOVE'S THE ONLY HOUSE MARTINA MCBRIDE (RCA INASIMILLE)
E	19	9	HE WASN'T MAN ENOUGH TONI BRAXTOM ILAFACE HARSTA	S	62	2	LET'S GET MARRIED INGGED KOGE (SD SD DEF/COLUMEIA)
œ	24	5	OOPSLUT DID IT AGAIN BRITINEY SPLARE CIVET	30	18	2	WOBBLE WORBLE 504 BOYZ (NO LIMIT/PROPERTY)
Ð	25	п	THERE YOU GO PINK TAFACELARISTAD	57	58	9	YOU OWE ME NAS FEAT ORUMNE IDOLUMENU
Ø	27	9	I TURN TO YOU CHRISTINA AGUILERA (RCA)	30	64	9	GIVE NE YOU MARY J BLOCE INCAD
21	15	17	NEVER LET YOU GO THIRD EYE BUIND GELEKTRATEGO	3D	18	2	IT'S GONHA BE ME
Z	23	11	PARTY UP (UP IN HERED DATA DUPP PUTDERS/DEF JAMADJAGD	1	15	5	ABSOLUTELY (STORY OF A GIRL) NINE DAYS 100 MUSICISSO WORK
20	18	18	OTHERSIDE PED HOT CHILL PEPPERS (WARMER SROS.)	61	50	n	THAT'S WHAT I'M LOOKING FOR
24	n	20	SHOW ME THE MEANING OF BOING LONGLY DACKSTREET BORS UNED	63	п	6	A PURO DOLOR SON BY FOUR (SUNY DISCOS)
3	58	9	THE REAL SLIM SHADY EMINEM (WEDW TERMATHINTERSCOPE)	(D)	11	4	UNCONDITIONAL CLAY DAVIDSON (VIRGIN (MASHVILLE)
(20)	39	4	BENT MATCHEOR TWENTY ELANMATUANTIC	60		9	JUMPIN, JUMPIN DESTINYS CHILD LODUMERA
(II)	32	4	BIG FIMPIN'	100	n	,	MORE TRACE ADMINS (CAVITOL INASHWELED
-	22	18	ONLY GOD KNOWS WHY	(60)	69	3	SHACKLES (PRAISE YOU)
10		6	CRASH AND BURN	B	Ċ	1	SOME THINGS NEVER CHANGE
30	26	27	THAT'S THE WAY IT IS		68	3	ANOTHER NINE MINUTES
21	20	30	LICENE DRN 1558 MUSICISSE WORK	69	63	2	
	-		SAVAGE GARDEN COLUMBAN		6.3	-	IT'S SO HARD BE RASHER FOR DONEL CHIS COLORDUMBIC SEPARATED
32	30	36		8	-	1	SEPARATED XXANT MADE JOHNSON MICA
33	28	16	THE BEST DAY GEOFIEL STRATINCA NASHVILLED	8	-	1	LEE ANN WOMACK (MCA NASHVILLE)
640	-	10	BUT ME A ROSE KENNY ROGERS IDREAMCATCHER	2	-	1	WITH ARMS WIDE OPEN CHEED THIND-UP
CEO	36	10	THE WAY YOU LOVE ME FAITH HELL WATTHET DISC INASHIELE/WINE	B	-	1	I DISAPPEAR METALLICA INGLEYWOODD
36	31	16	HOW DO YOU LIKE ME NOWN TORY KETTH DR ANN PROVIDED	Ð	-	1	ME NEITHER BIND PAGLET (ARISTA NASHVILLE)
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#### NOT 100 RECUBBENT AIRPLAY

	1	3	THEN THE MORNING COMES	14	9	25	EWANT IT THAT WAY BACKSTREET BOYS UNED
		1	BACK AT ONE BRAN MCKNIGHT (MOTOWIN)	15	13	22	ALL STAR SMASH MOUTH (INTERSCOPE)
	-	1	BRING IT ALL TO ME BLADUE (TRACK MASTERSCOLUMBA)	16	11	34	KISS ME SATING HOME THE ROMER GOUNTCOLLIMENT
	-	1	ALL THE SMALL THINGS BUTHE 182 ONCAS	17	12	20	SOMETHING LIKE THAT THE MCGRAW ICURE
	2	5	MEET VIRGINIA TRAIN (AMARE/COLUMBIA)	18	18	56	THIS KISS FAITH HILL (WARNER BROS )
	-	1	WHAT A GIRL WANTS CHRISTINA AGUILERA (RCA)	19	14	10	LEARN TO FLY roo righters (ROSWELL/ROA)
	4	5	COWBOY TAKE ME AWAY DIRE CHECK (MONUMENT)	20	16	10	HE DION'T HAVE TO BE BRAD PARELEY (ARTSTA NASHYLLE)
	3	4	MY BEST FRIEND	21	15	18	I LOVE YOU MARTINA WEBRIE REA OWSWILLINGULMENT
	6	13	WHERE MY GIRLS ATT 702 INOTOWN	22	17	21	GENIE IN A BOTTLE ORISTINA AGULERA (RCA)
1	8	14	SOMEDAY SUGAH PAY ILAWAATLANTICI	23	-	20	MANI I FEEL LIKE A WOMANI SHANA TWAN IMERCUTY INASHVILLED
ĺ	,	11	BLACK BALLOON GOO GOO DOLLS (WARNER BROS)	24	-	40	FLY AWAY LENNY KRANTZ OURGINI
	10	41	SLIDE GOD GOD DOLLS (WARNER BROS.)	25	21	20	SHE'S SD HIGH TAL BACHMAN ICCLUMBIAL
ī	5	4	HOT BOYZ	Recu	met	Laret	ities which have appeared on the Hot 100 cha

flacurents are titles which have appeared on the Hot 100 ch for more than 20 weeks and have dropped below the top 50.

MAY 13, 2000

TITLE (Publisher - Licensing Org.) Sheet Music Dist. 71

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- Berter Dereit Karlet (20 Aus, KC20-Wenn, CX274 wann, Sanzey Biert fer Karla M. Beardelak, XC274 wann, Sanzey Biert fer Karla M. Beardelak, XC274 wann, Sanzey Biert K. Sanzey M. Sanzey S. Sanzey B. KC274 KT Sanzey Mark, KC274 Market M. Wylan KC274 KT, Sanzey M. Sanzey S. Sanzey S. Sanzey B. KC274 KT, Sanzey M. Sanzey S. Sanzey B. KC274 KT, Sanzey S. Sanzey S. Sanzey S. Sanzey S. KC274 KT, Sanzey S. Sanzey S. Sanzey S. Sanzey B. KC274 KT, Sanzey S. Sanzey S. Sanzey S. Sanzey S. KC274 KT, Sanzey S. Sanzey S. Sanzey S. Sanzey S. Sanzey S. KC274 KT, Sanzey S. Sanzey S. Sanzey S. Sanzey S. Sanzey S. KC274 KT, Sanzey S. Sanzey S. Sanzey S. Sanzey S. Sanzey S. KC274 KT, Sanzey S. Sanzey S.

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1	1	4	HE WASN'T MAN ENOUGH	39	35	25	HOT BOYZ
2	2	14	MARIA MARIA SANTANA FEAT THE PRODUCT GAS UNISTAU	40	30	15	ALL THE SMALL THINGS BUNK 182 IMCAI
3	5	5	SOL BOYZ OLD LIMIT/PRIDAITY)	41	33	11	JIMMY'S GOT A GIRLFRIENO THE WILKINGONG (GAN'T PAGHWELED)
4	8	3	SEPARATED AXANT MAGE JOHNSONWEAU	42	43	14	BOUNCE MITROLE IMAGE TURNOUT SOUND OF ATUMEN
5	3	4	THIS TIME AROUND	43	45	8	WHEN U THINK ABOUT ME
8	4	12	BREATHE FAITH HALL OMARNER BROS. CHASHVILLE/WERE	44	35	13	GOT YOUR MONEY
D	12	8	SHACKLES (PRAISE YOU)	45	41	28	ONE NIGHT STAND
8	10	10	MIRROR MIRROR	46	42	10	NO MERCY TY HERINDON (EPIC INASHVILLE)
9	6	9	GOODBYE EARL	47	34	11	TRAGEDY
10	7	13	FROM THE BOTTOM OF MY BROKEN HEART	43	47	3	BE WITH YOU OVINGUE IGLESHS INTERSCOPET
11	14	8	SWEAR IT AGAIN MESTUPE (ARISTA)	49	40	15	TAKE A PICTURE
12)		1	NOTHING AS IT SEEMS	50		1	3 LITTLE WORDS
13	11	22	LIKE IT	51	46	8	COULDN'T LAST & MDMENT
14	13	6	I DON'T WANNA KISS YOU GOODNIGHT	52	48	3	FLOWERS ON THE WALL ETC HATHERLY MERCURY DASHVILLE
15	9	15	ANOTHER DUMB BLONDE	532	60	2	PRAYIN' FOR DAYLIGHT
ю	31	3	BACK HERE BEMAK PROLYWOODI	SE	_	1	ONE FOUR LOVE PT. 1
17	15	16	GET IT ON TONITE MONTELL JOYDAN IDEF SOULIDING	55	53	5	UNCONDITIONAL CUT DAVIDSON WITCH WASHNILLED
n	n	9	SAY MY NAME DESTINY'S CHLD ICOLUMBIAI	58	49	9	READY N. TOON (THIT BARNONS)
11	18	4	SOMEDAY OUT OF THE BLUE	57	56	n	STILL IN MY HEART TRUCE SPENDER (CAPITOL)
20	18	11	WHISTLE WHILE YOU TWURK	58	44	39	SANOTH SANAHA PEAT ROB THOMAS MAINTAN
21	18	10	I LEARNED FROM THE BEST	-	58	2	I WILL LOVE AGAIN
22)	-	,	LOVE SETS YOU FREE NELLY PRICE & FRENCISION SOULFORMED	60	58		LIKE DEM GIRLZ
23)	-	9	OHOT S**T) COUNTRY GILMMMAR	-	54	15	SHAKE YOUR BON-BON
24	14	18	THERE YOU GO			11	IT FEELS SO GOOD
23	20	4	IF YOU DON'T WANNA LOVE ME	=	52	18	SCHOLE TANK CLUB REPUBLICUMWERSALL BEST FRIEND
20	-	9	HOW LONG		59	10	THE FUN OF YOUR LOVE
27		2	DANCING QUEEN	55	57	10	THE GREAT BEYOND
21)			MONICA	- 00	63	4	THINGS I'VE SEEN
29	24	8	TWO IN A MILLION SCUB / POLYDORINTERSCOPEI	197	68	8	I DO BOTH JAY & JANE A FISSA I BAOD KATALINE USWARLOCK
30	22	12	S CLUB 7 IPOLICICIENTERSCOPEI AMAZED LONESTAR (INA)	68	51	27	DON'T SAY YOU LOVE ME
3D	-	5	VESP Delo BROCK (AMPLE) BROS (MISHYLLE)WEN)	53	65	16	YOU CAME ALONG
20	26	3	U DON'T LOVE ME KUMBIA KINGS (EMI LABINGARITGE)	10	-	21	GOUP
33	20	4	RUMUN KINGS (TAI TAUNGARITSL) PICTURE PERFECT ANGELA VIA ILAVARITANTICI	11	67	21	
34	25	4	UNTREAKABLE HEART		-	-	24/7 KEYON EDMONDS (IBCA)
34	23	3		12	61	26	GIRL ON TV
35	-	-	THANK GOD I FOUND YOU MMAA CARTYDAL OC LSE DECRESS COLUMNS FM OUTTA LOVE	73	66	35	JAY 2 POC & FEU ARUFT RYDERS/INTERSCOPE
35	36	9	ANASTADR DAYLOUT DAYLOUT	74	70	15	ABOVE THE CLOUDS AMBER (TOMMY BOT)

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- ASCAP/Inst. Pasther, ASCAP) H. 45 THIS TIME AROUND (Jam N Read, ASCAP/Newsy Hannow
- ACM PM
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Records with the genatest sales gains @ 2000. Billboard/BPI Communications and SoundScan, Inc.

- Frye SMI
- Hyperselle Woldslie (Eng. P. delli)
   Woldslie Woldslie (Eng. P. delli)
   Bit (Incloredus-Sente, ACCM 100; ISCM 200; Bitschweid, Bits, Sente, Bits, Bit
- YOU SANG YO ME (Song-WY Songs: BM)/Can Tritlan: BM/Song/AT/Tenes, ASCAP) NJ.

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- 1120 The Very Comparing Co 37 28 19 WHAT A GIRL WANTS CHRISTIPHA AGUILERA ORDA

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THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SCHINDSCAN SoundScan\*

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B	illboard	H		T	1	0	
In I			-	11	1 1	Local Local Division	-

T		12		8		-
WEEK	WEDK 2 WINS	WKS ON CHART		PEAK POSTTON	WEDK	WEBK
1 1	1	14	MARIA MARIA & Sweeta at No. 3 SANTANA FEATURING THE PRODUCT GAB W JEAN DUILISSE W JEAN DUILISSE C SANTANA FEATURING THE PRODUCT GAB		52	66 58
2 2	3	3	HE WASN'T MAN ENOUGH * TON BRAXTON R ERVIS & ERUSS F ERUS III DANELS H MASON, IR) ID III WAS 244544511	2	54	58
3 3	1 2	28	BREATHE * FAITH HILL	4		56
	4	16	THONG SONG * SISQO	4	(55)	
5 4	1	21	SSOUTH & BOCH AND REVET FALLER & ROMADLE ROUTER AND THE REVER SHARE A RE	4	(56)	63
6 7	1 7	13	I TRY MACY GRAY J MIZUMMA, I LM D WILDER: DOC ASM CUT	6	57	66
7 6	6	15	BYE BYE BYE * 'N SYNC	4	58	47
	9	17	EVERYTHING YOU WANT VERTICAL HORIZON	8	59	49
( ) 1	2 1	1 7	BE WITH YOU * ENRIQUE IGLESIAS	9		
10 9	8	41	AMAZED   LONESTAR  DHOP NUT BUNKERSLEY IM GREIN A MAYOL LINDSHY  LONESTAR  ICI DI AN LIB JUNKERSLEY IM GREIN A MAYOL LINDSHY  ICI DI AN LIBBO	1	60	86
11 1	0 10	17	IT FEELS SO GOOD * SONIQUE SSERIOUS OFLEFTH SONIQUEL BURDIDO ID DD ID FMM QUIMPENBLIC ISONIOWNERJAL 1	8	61	52
12 1	4 18	9	TRY AGAIN AALIYAH IMBAUND (T MOSLEY'S GARRETT) BUADISTOUND SOUND TRACK CUTSING H	12	62	69
( <u>1</u> 3) II	3 13	12	YOU SANG TO ME MARC ANTHONY CRONEY WANTHONY C ROOMEYN WY COUMBA SOUNDTHACK & AURIN COL	13	63	61
14 1	1 11	20	I WANNA KNOW JOE JOE TALEN D THEMRS J SKINNER M WELIAMSI JIY SOUNDTRACK & ALBUM OUT 1	n	64	60
15 1	5 14	11	SHEKSPERE (A MOORE K BRIGES, K BURRUSS) ICI IDI LAFACE 24456/RRESTA 1	7	(65)	68
(16) z	2 2	28	HIGHER CREED	16	(66)	n
17 17	7 2	5	WOBBLE WOBBLE * 504 BOYZ	17	11	67
18 18	5 13	42	M SERLETIC (LSHUR R THOMAS) (C) (C) (C) (C) (ARISTA 13718 1	1	(68)	75
19 2	6 38	4	OOPSII DID IT AGAIN BRITNEY SPEARS	19	69	76
20 24	1 28	8	I WISH * CARL THOMAS MICTYL TO BAD BOY 1932L 14R514 F	20		_
21) 2	8 3	5	I TURN TO YOU CHRISTINA AGUILERA GROCHE GUWARINI REALBUNCUT F	21	1	\$2
22 21	1 18	17	NEVER LET YOU GO S JEMAINS THE MUD SISTERS A SALAZAR THIRD EVE BUIND (S. JEMAINS) ELEKTRA ALBUM CUTSES T	14	1	85
23 18	B 15	30	GET IT ON TONITE * MONTELL JORDAN SMORE LPANKER MOREARISMORE DEBROW A WISTAL DEBL KREALTSON D DIT TO SUL SENSITIES F	4	72	71
24 2	3 25	14	OTHERSIDE RED HOT CHILL PEPPERS R RUBIN (A NEDIS FLEAU FRUSCIANTEC SMITH) WIRNER SICS ALBUM (UT 1	24	73	72
25 25	5 21	13	ONLY GOD KNOWS WHY KID ROCK TOP COGLAM ALBUM CUTATUMITY FILE OF COGLAM ALBUM CUTATUMITY FILE O	19	1	N
26 Z3	3 15	20	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS MARTING LUNCIN ON MARTINOL CRICING (W)	6	(75)	84
27 27	1 27	12	PARTY UP (UP IN HERE) * DMX SW27 BEAT? IE SIMMONS K DLANI (E) RUFF RYDERSDEF JAM 56355500 JMG F	27	(76)	N
28 3	6 33	8	SHACKLES (PRAISE YOU) * MARY MARY WCAMPBELL (TATAINS, EATONS W CAMPBELL) ID ID IT 10 02 73/03 F	28	$\mathbb{O}$	83
29 3	7 60	3	BENT MATCHBOX TWENTY MSERLETIC IR THOMASO LAW AUBUM CURATUANTIC 1	29	(78)	87
30 3	2 63	3	SEPARATED * AVANT SHUFF (MANWESHUFF) ICI IDI MAGC IDHISON (55/25/4024 *	30	78	75
31) 3	3	6	CRASH AND BURN SAVAGE GARDEN SAVAGE GARDEN COLUMIN ALBUN DUT 1	31	80	56
(32) x		. 2	THE REAL SLIM SHADY DR. DRE ON MARKING A TOLOGUE (LEUCONCOLT COSTED)	32	81	64
_	-	1.0	THE REAL SLIM SHALT DE DE OM MANNERS A TOURS A ELIZONO, I COSTER DE DE OM MANNERS A TOURS OF LIZONO, I COSTER DE DE DE DE OM MANNERS A TOURS OF LIZONO, I COSTER DE DE D	33	82	80
33 31 34 31	-	_	LENEW LLOVED YOU & SAVAGE GARDEN	33	(83)	N
34 30	-	-	WARANSTEED IN STORES IN A STORES IN A STORE OF THE STORE	6	(84)	N
36 4			MARTINA LUNGWI MARTINA KUNDBALA CARLSSONI ON 550 MINOS CARLBER COTSO MONS BETTER OFF ALONE + ALONE + ALOE DEELAY OMSKI DI LI MARDO INTONI MALMANI MI REPUBLIC 154 PROTOCIOLALMANI	36	85	78
37 3		-	DANSED FOLMERDO (FRONT JALMAN) IN REPUBLIC 1947/99/19491556. 1 I NEED TO KNOW & MARC ANTHONY CRONKY IN ACTION (2000)179 ID (2010) 100 (2010) 100 (2010)	3	(86)	N
38 15	_	-	CROOMEY IM ANTHONY, DECOMPTY ID 10 000000000000000000000000000000000	19	(8)	N
38 34	-	-	B DAWLEY WORKEY STRAFT THE BEST DAY TERDING STRAFT COMMERCIAN, D DELOND TRONG STRAFT COMMERCIAN, D DELOND TO NOT ANY COMMERCIAN, D DELOND	31	(88)	88
(40) #	-	_	T TROMING START IS CHARLER AND DELONG PARAMETER ADDUCT BUY ME A ROSE KENNY ROGERS WITH ALISON KRANSS & BILLY DEAN X ROGRASE MARTIN MORTEL LIFENCE HICK NICOTRAL	40	(8)	N
(41) 41	42	10	THE WAY YOU LOVE ME FAITH HILL	41	90	90
(42) 5	-	-		42	91	73
43 3				31	1.4	
(44) 46	-	1000	SWEAR IT AGAIN * WESTLIFE	44	(92)	N
45 20	_		SWAC STANS WHET THE THIS TIME AROUND A SUDDE WHEN OF HARSON, 2 HARSON, 2 HARSON, 1 SUDDE WHEN OF HARSON, 2 HARSON, 2 HARSON, 1 SUDDE WHEN AND OF HARSON, 2 HARSON, 2 SUDDE WHEN AND OF HARSON, 2 HARSON, 2 SUDDE WHEN AND OF HARSON, 2 SUDDE WHEN	20	93	81
(46)	_	-	GRADUATION (FRIENDS FOREVER) VITAMIN C UDUITSCH GHRANNS LICHTSCHE FURTHEREN DEUTSCHE	46	54	79
(47) 54	8 61	6	YES! * CHAD BROCK	47	95	92
(1) 51	51	10	IN WITSOM & CANNON (C BROCK & SMITH J COLLINS) ISO ON YWARRER BROS INSCRUTZ (BUSINMET SHE'S MORE D MALLOY J. & SMITH C. HENGBER, CROSDY D MALLOY J. & SMITH C. HENGBER, CROSDY D MALLOY J. & SMITH C. HENGBER, CROSDY	48	<b>36</b>	99
	-		HOT SHOT DEBUT		97	89
	NEW	1	NOTHING AS IT SEEMS * PEARL JAM T BLAKE PEARL JAM (AMENT) IDLEPIC PHATE	49	30	N
(49) I (50) R	5 71	4	WHERE I WANNA BE DONELL JONES D. JONES K WEST D. JONES K WEST UNTOUCHIALESLAVICE ALDUM CUTWINSTA 1	50	55	58

_			U	MAY 13, 2000	2
WEDK	WEBK	2 WHS	WINS. ON	TITLE ARTIST BUTCHT & MANSAUPLICHTEN	PLAK
52	66	45	11	CARLENE PHIL VASSAR, C SLACK R M SCUTRE) PHIL VASSAR AND ALL ALL ALL ALL ALL ALL ALL ALL ALL AL	45
53	58	44	13	BEEN THERE CLINT BLACK WITH STEVE WARINER CRUCK (CRUCKS WIRNER) (N ICK MARINER)	44
54	58	17	11	UNDER STATUS AND A	43
35)	62	55	5		-
36)	63	63	9		66
-	-			D HUTF, C RIVE IN WELLS, STELLE ID ID IN ERC INSIMILE 79353 1 KRYPTONITE 3 DOORS DOWN	
37)	56	67	6		57
58	47	34	17	DR. DRE, MEL-MAN (A YOUNG, M BRAD/DRD M MATHERS) AFTERMATH ALBUM CUT/INTERSCOPE 1	25
59	49	56	4	SOMEDAY OUT OF THE BLUE * ELTON JOHN PLEONARD (E JOHN, PLEONARD, TARCE) 8D 00 DREAMWORKS 459039 1	49
_				GREATEST GAINER/SALES	
60	86	99	3	BACK HERE * BURKS MCHALLY, THORNALLOY ID IDI HOLLWOOD 144440 1	60
61	52	46	16		24
62)	69	69	7	DAUSTIN (D AUSTING, WHITE) ISI (D) (T) (M) REEWORD SIGTECIAMING, I WHAT I NEED TO DO KENNY CHESNEY	67
-					-
63	61	49	16	I DON'T WANNA ALLIYAH B SKANTZ, KIRCIS J, JAISTIN JI SKANTZ, KIRCIS J, PHA) BACKGROUND PROBIT SOUND FROM TO SOUND	35
64	60	50	15	LOVE'S THE ONLY HOUSE MARTINA MCBRIDE M MCBRIDE P. WORLEY (T DOUGLAS & CASON) (2) TCA (INSERVILLE) ALBUM CUT 1	42
65	68	75	7	MIRROR MIRROR * M2M D.DEWILLER S HOSEIN / SHETNE IS HOSEIN D DEVILLER // SHETWED ICT (D) (N) 00 ATLANTIC 84458 1	65
66	π		2	LET'S GET MARRIED JAGGED EDGE JOURGE MICONCLUMENT IN CORE SO SO DEF A BAR CONCCUMENT 1	66
67	67	59	8	YOU OWE ME NAS FEATURING CINI IWINE	59
<b>68</b> )	75	n	5	THERAUND IN JONES IT MOSERY COLLINERS ALEXIN CUT T GIVE ME YOU + MARY J. BLIGE M SALAVIETUCH EXI MINE CLEMONS (D. WARREN) M SALAVIETUCH EXI MINE CLEMONS (D. WARREN)	68
69)	76	78	3	M SEAL NATE LOVE BIG MIKE CLEMONS (D. WARREN) (T) HCA (5570P 1 UNCONDITIONAL * CLAY DAVIDSON	
-		10	-	S.HENDRICKS, J. DOLE IL HENGBER, D. BRYANT, R. JUTHERFORD BOILTON VIRGIN INASHVILLEI 38690 #	69
70	82	-	2	IT'S GONNA BE ME 'N SYNC RAMEN MARTIN RAMEA CARLSSONI JWE ALBUM OUT ?	70
11)	85		2	ABSOLUTELY (STORY OF A GIRL) NINE DAYS NDIDIA (LHAMPSON) 550 MUSIC ALBUM CU1550 WORK 1	71
72	71	70	12	THAT'S WHAT I'M LOOKING FOR * DA BRAT I DUPRI (DA BRAT, DUPR) (1) 50 50 DEF 793307-0000084 1	55
73	72	79	6	A PURO DOLOR SON BY FOUR A AURO DOLOR SON BY FOUR AJAIN O ALIMINO SOM DISCUSSION OF THE SOM OF TH	72
740		WÞ	-	ALMEN O ALFANNOI SOMY DISCOS ALELIA CLIT F JUMPIN, JUMPIN E ANONES IN MODEL, ELLIDIT, BINOWLESI DELIMINA ALEMA CUT	74
_	-	-		B XHOWLES (IT MOORE, C ELLIOTT, B KNOWLES) COLLIMEN ALBOM CUT MORE TRACE ADKINS	
75)	84	84	3	T. BRUCE (T. MCHUGH, D. GRAT) (NT CAPITOL (WASHWILLE) ALBUM CUT ?	75
<u>76</u>	NE	WÞ	1	J STREED & CALLWORE T ACCRAW (B CRISLER W ALDRIDGE) CLRR ALLWOLT	76
Ш	83	86	3	ANOTHER NINE MINUTES YANKEE GREY RECREAL / LEG IT DOUGLASE CRUNT BUPPERD NONUMENT AUXIM OUT 1	n
78)	87		2	PRAYIN' FOR DAYLIGHT * RASCAL FLATTS IN BRIGHT, M WILLIAMS (S BOGARD ALGLES) DI LITRE STREET 164099 1	78
78	75	87	4	TT'S SO HARD * BIG PUNISHER FEATURING DONELL JONES YOUNG LORD J DAM ELD TO REDS & FREEKON J DAM ELDT TO LODD VISION/COLUMNA 1	75
80	56	53	13	ANOTHER DUMB BLONDE + HOKU	27
81	54	64	16	A REALD A ADVANCE DAVISE FROM THE BOTTOM OF MY BROKEN HEART & BRITNEY SPEARS	м
-				FROM THE BOTTOM OF MY BROKEN HEART A BRITNEY SPEARS ET WHITE ILE AWARD THE BAD TOUCH BLOODHOUND CANG	
82	80	72	9	LPOP (J POP) REPUBLIC/GEFFEN ALBUM CUTINTERSCOPE 1	52
83)	NE	WÞ	1	I HOPE YOU DANCE LEE ANN WOMACK WITH SONS OF THE DESERT IN WRIGHT IN D. SMOLIES T SILLERS) CO INCA WRIMILLE ALDING OUT 1	83
84)	N	WÞ	1	WITH ARMS WIDE OPEN CREED J NURZWEG IN TRUMONILS STAPPS WIND UP ALBUM OUT	84
85	78	74	9	WHISTLE WHILE YOU TWURK * YING YANG TWINS BEALWAZZ ID RICKAARE BEAL IN A221 ID ID DOLLINARE 1005*1	74
86)	NE	WÞ	1	I DISAPPEAR METALLICA	85
87)	N	WÞ	1	ME NEITHER BOAD DAISIEV	87
88)	88	95	3	FLOWERS ON THE WALL . FRIC HEATHERLY	88
				K STEGAL & DEWITT) ICI (28 (V) MERCURY (MISHVILLE) 170128 1	
89)	-	wÞ	1	FILL BE REBA MCENTIRE T BROWN R MCENTIRE (D WARREN) (V INCA NASHVULE ALBOM OUT 1	89
90	90	83	8	I BELONG TO YOU LENNY KRAVITZ LKRAVITZ: XRAVITZ: YRGA ALBUM CUT 1	71
91	73	68	5	I DON'T WANNA KISS YOU GOODNIGHT * LFO CUTFATHERJOE ID DEVALER SHOSE NLS KIPNER D. ZERDI ID DI ANISTA 13824 1	61
92)	NE	WÞ	1	LOVE SETS YOU FREE * KELLY PRICE & FRIENDS	92
43	\$1	66	16	TRIEVE THOMPSON ID RICH K PREEC THOMPSON PLANONO IC) DO DE SOL SEXESTEINE LESSONS LEARNED TRACY LAWRENCE THANGTINE AND RICH AND	40
**	~	~		TLAMENCE FARDERSON & CARE (TLAMENCE PINELSON LIBORE) ATUMIC PASSWELD ALIUM COTT UNTITLED (HOW ODES IT FEEL) D'ANGELO	
94	79	73	17		25
95	92	94	7	NO MERCY * TY HERNDON ISCARE ID MORGAN LEEPINEY S & DAVIS) ID ID MORGAN LEEPINEY S & DAVIS)	92
36	99	100	3	(HOT S**T) COUNTRY GRAMMAR * NELLY ILIPPERSON INILLY LEPTERSON (C) ID:	95
97	89	50	18	FALLS APART SUGAR RAY D XAMME (SUGAR RAY D KAMME) UAIR AUDIA OUTHITLANTS 1	23
<b>9</b> 8)	NE	WÞ	1	DESERT ROSE + STING FEATURING CHER MAMI	65
66 E	58	63	. 13	STING KIPPER & CALDERIONE (STING) OLAMA 4973573MTERSCHE F BACK AT ONE COMMINSTANT BY CONSIGNT	36
100	95	92	13	INCEDIA HOT GIRL HOT BUTS N FRESH (E THOMAS & WELLIAMS T GREY, D CARMER & VIRGE, C DORSEY) CARM MONEY ALMAN CUTUM VERSAL (	65

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# newsline...

UNIVERSAL MUSIC GROUP reports strong chart performance in Europe and North America, combined with cost savings connected to the acquisition of PolyGram, powered revenue gains, and a 42% increase in cash flow for the fiscal third quarter that ended March 31.

Earnings before interest, taxes, depreciation, and amortization (ebitda) for the music group increased to \$161 million from \$106 million a year ago, while revenue increased 15% to \$1.36 billion from \$1.26 billion in the third quarter of 1990. Excluding the impact of foreign exchange rates, music revenue increased 15%, and ebitts increased 51%, the company said. Universal also reports reduced operating iosses of \$23 million, down from \$57 million a year ago.

For the quarter, the company identified allsums from Dr. Dre, Aqua, Siaqó, Shania Twain, Eiffel 66, DMX, George Strait, and Blink-182 as ranking among Its key performers. Releases for the fourth quarter of fiscal year 2000 include Bon Jori, Eminem, No Doubt, Hanson, and ERA 2, the company said.

Universal Music parent Seagram Co., which also contains filmed entertainment, recreation, and beverage businesses, reports an overall



net loss of \$365 million, or 61 ents, per basic share, for the fiscal third quarter that ended March 31, compared with a net loss of \$199 million, or 50 cents per basic share, a year ago. (Wall Street analyste were expecting a loss of 66 cents.) Seagram ebilda more than doubled in the quarter, to \$255 million on revenue of \$23.6 killion, fueled in

part by music revenue. The company reported ebitda of \$135 million on revenue of \$3.2 billion in the third quarter last year.

In a May 4 conference call with analysts, Seigram president/CEO Edgar Proorfman Jr. said the company remains on track to launch its digital download strategy by the end of the fiscal fourth quarter. Additionally, Bronfman said he expects the industry to see subscription models to be launched by year's end feee story; page 100, Bronfman also stressed the company's dedication to legally parsuing copyright violators on the Web in the wake of the ruling against MT3com.

#### BRIAN GARRITY

THE CORRS will succeed French keyboardist/composer Jean Michel Arre as European industry arist spekosman for the International Federation of the Phonographic Industry (IFPI). Jarre will officially hand over the post to the Irish family act at the IFPI Platinum Europe Awards in July. Arre beams IFPI's first arist spokeman in July 1958. Conson Masson

SPX IS GETIME into the merchandice business. The concert promoter's SPX Interactive dividentian has purchased a minority state in the merchandlise infulfilment operation of main/codagoons, all a commerce comtantised in the state of the state of the state of the state of the operation of the deal verse not disclosed. The remainder of main/codago is held by private investors, including the Dave Matthews Band. SPX Interactive and main/codago and the state of the state of the state of the chandles cubics for the company static directly to consumer and Medeaki, Martin & Wood The company static directly to consumer of the deal verse not disclosed. The remaps and inference of the state and Medeaki, Martin & Wood The company static directly to consumer and medeaki. Martin directly to consumer operations.

Cilicpakship will operate from musictoday's 100,000-square-foot faciity in Charlottesville Va., and will retain its current management, headed by chairman Capshaw. Capahaw asys the joint venture's first projectwill be to establish Web stores for SFX touring acts, to be integrated into SFX.com. CABOUT MORWITZ CABOUT MORWITZ

THEUE COMPANIES—including EMI, Philips, Samsung, and Nielsen Meiki Research—avae maintiled proposals to the Secure Digital Music Initiative (SDMI) for its Phase II errening technology. The technology and the secure of the technology of the second secure of the society becomes available. The watermarking system of Verance Corp., which has also absulted a Phase II proposal—was selected earlier to be part of the Phase I process that will indicate when Phase I SDMI compliant devices and to be opgraded to interpersate Phase I Ischnolmalityle plats—are the by June 18. There's no word regarding when a Mark Context of the Phase I Armer Mark Secure Corp., multiple plats—are the by June 18. There's no word regarding when a Mark Secure Context of the Secure Context of

BLATINK INC., an online company founded by recording artist Thomas Dolby Robertson, has withdrawn its proposed §63 million initial public offering (IPO), citing poor market conditions. The San Makoc, Califbased company, which makes technology for integrating music and other audio on Web sites, filed for an IPO in March. BRANK GARRTY

#### M2M CROSSES ATLANTIC (Continued from page 15)

Jerkins (Brandy, Whitney Houston). Even though they are young, the members of W2M are hardly newcomers to the music industry. For Raven (who started palying plano at 8 years (od) and Larsen (who began playing and writing songs at 13 years old), their introduction into the music business came with another album before "Shades Of Purele."

When Raven and Larsen—who hall from Lorenakog, Norway—were 8 years old, they recorded a children's album called "Synger Kjente Barnesanger" (Sings Farmous Children's Songs). The album was nominated for a Spillennanspriset Award (the Norwegian equivalent of a Grummy) for best children's album.

The duo also wrote about 30 songs before settling on 13 tunes for "Shades Of Purple." Album track "Girl In Your Dreams" was "the first song I ever wrote," Raven savs.

Atlantic executive VP/GM Ron Shapiro says, "The most important fact about M2M is that they are real songwriters and musicians. What's a real blessing for us is to see girls this young who have an extraordinary awareness of who they are." Part of Atlantic's US, marketing

Part of Atlantic's U.S. marketing plan for M2W was launched last aummer, when the act went on a promotional tour that included performances at radio stations and shopping malls. Atlantic also partnered with retailer Trans World Entertainment Corp., Wilhelmina modeling agency, and ahoe company Steve Madden for promotional tic-ins with M2M.

In March, M2M completed a middle school tour organized by marketing company Earth Jam.

Shapiro adds, "We also had an early and strong commitment from Disney Channel, Nickelodeon, and MTV to help break M2M. Every youth network and teen magazine has adopted this group."

M2M—whose videos for "Don't Say You Love Me" and "Mirror Mirror" have been given exposure on the youth networks—also guested on MTV's "Hot Zone" and "Say What? Karaoke."

M2M also co-stars with pop boy band BBMak in a Disney Channel "In Concert" episode, which premiered April 29 and is showing in repeat airings throughout May.

M2M is booked by the William Morris Agency and co-managed by Thomas Erdtman of BAT Management and Ric Aliberte of RAM Management.

Larsen says of M2N's exposure to different countries while promoting the current abum, "The American pop music scene has more R&B than Norway's pop scene, but when we go to different countries, we've found that people aren't that different. More than anything, Tve learned that the best thing any artist can do is to be yourself."

Atlantic's Shapiro says of M2M, "These girls are extremely bright and conscious of the world. They're not overly managed. They're very proactive in their career. From my experience, M2M is anything but a typical young teen act."

Shapiro says the next step in promoting M2M is to 'go back to radio in America and asy. 'Look at the response that M2M is getting. You can't ignore this group.'' He adds that between now and mid-August, M2M will be going back and forth to the U.S. for select appearances.

<sup>1</sup> Mark McCarthy, music director of mainstream top 40 station K2HT Salt Lake City, says of the "Mirror Mirror" single, "We were a little apprehensive after playing it a few times, we warmed up to it. The M2M album is record, but after playing it a few times, we warmed up to it. The M2M album is really good, and we're getting good comments from our listeners."

George Romero, a pop music buyer for HMV's Herald Square location in

#### JIVE WORKS NET TO HELP SONY, SPEARS (Continued from page 8)

through a network of local sites and the Real family of Web properties, potentially visible to more than 150 million users worldwide.

Separate deals have been struck by Jive with Amplified.com in the U.S. and DX3 internationally to stream an exclusive remix of the album's title song together with snippets of four album tracks through selected music portals.

Other Internet marketing activities include online chat events with the artist and content promoting Spears on major global portals such as Virgin Net, Ippee.com, and America Online.

Fans visiting the sites will be offered the chance to win Spears concert tickets, and a database-building element will enable Jive's local operations to collect names and E-mail addresses for immediate use in local marketing efforts. Additionally, Jive is using electronic mailing lists to distribute digital postcards and E-greetings to drive consumers to local Spears Web sites.

New York, says, "M2M's album sales have started to pick up because they're

getting more exposure. M2M is riding

the wave of popularity that Britney

Spears and the Backstreet Boys are

having right now. M2M appeals to the

As for M2M's immediate goals

Raven candidly says, "Right now, we'd

like more people to like our record in

America and we want to do a world

tour because we love performing so

same type of fan."

much \*

Jive believes this multimedia approach will provide a formidable platform from which to launch the new aluam. John Keeding, international VT-al he Records in New York, says the second second second second in North America. These events will help us built druk same relationship with Britney's fans all around the world. It also gives her legion of folto hew Britney is perceived and interacts with other cultures.

Spears' debut album has sold 20 million copies. She is the youngest female artist to achieve 10 times-platinum status and to notch a No. 1 album and single in the U.S. with her debut recording.



- 14 18 Out77 1000 Monkeys
- NEW 19 Churn Drug Enduced (Suicide)

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17 20 Bhud Merry Go Round

361

#### Hear the top 20 at www.peoplesound.com/top20

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SourdScare

# Billboard 200

MAY 12 2000

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WDEX	NST WEEK	2 WWS	WINS. ON CHART	ARTIST TILE INFORMERDISTRUUTING LAREL RUGGESTED LIST FIRE ON EQUIVALENT FOR CASSETLECTD	PEAK
1		1	,	No. 1	2
1		1	1	"N SYNC▲" JWE 41702 (11 55/16 580 Senders at No. 1 NO STRINGS ATTACHED HOT SHOT DEBUT	2
2)	NE	WÞ	1	TONI BRAXTON LARACE 200699485574 (1) 99/18 500 THE HEAT	2
2	2	-	2	JOE JWE 41703 (11 98/17 96) MY NAME IS JOE	1
4	3	4	22	SISQO & DRAGDADEF SOUL 546816190JAG 112 98/18 980 UNLEASH THE DRAGON	1 2
5)	NE	WÞ	1	CYPRESS HILL COLUMBIA 699901CRS (11 98 EQ18 98) SKULL & BONES	1
6	4	3	45	SANTANA +11 ARISTA 15080 (11.94/18.58) SUPERNATURAL	1
1	5	7	40	DESTINY'S CHILD &* COLUMBIA 49870*CRG (11 98 EG17 98) THE WRITING'S DN THE WALL	1 :
8	8	12	31	CREED & ' WIND UP 13053* (11 99/17 98) HUMAN CLAY	1
9	11	9	24	DR. DRE &* AFTERMATH 490486-"INTERSCOPE (12:96/18:980 DR. DRE 2001	1 2
10	15	11	19	DMX &' RUFF RECEISIDEF JAM 546333*/DJMG 112 98/18 980AND THEN THERE WAS X	1
11	7	2	3	NO DOUBT TRAUMA 493441*MTERSCOPE (12 99/18 90) RETURN OF SATURN	1 2
12	10	13	70	KID ROCK A* LAWARELANTC 83119*NG (12 98/16 98/ DE DEVIL WITHOUT A CAUSE	
13)	18	15	18		-
~~~	14		10	JAY-Z ▲' ROC-A-FELLADEF JAM 54682210D/MG (12:98/18:90) VOL. 3 LIFE AND TIMES OF S. CARTER	
14	- 14	6	5	SOUNDTRACK & BLACKBOOKNO 450521V/RBN (11 9617.98) ROMED MUST DIE - THE ALBUM	1
15)		₩Þ	1	MYA UNIVERSITY 4906401/INTERSCOPE (12.98/18.98) FEAR OF FLYING	1
16	13	10	40	MACY GRAY & 2 EPIC 69490* (11 96 EQ17 98) 20 ON HOW LIFE IS	1
17	12	16	35	DIXIE CHICKS &' HONUMENT 69678/SONY (MISHWELE) 111.98 EQ17.980 FLY	
18	9	-	2	CARL THOMAS IND BOY 73025/ARISTA (10 98/16 96) EMOTIONAL	1
18	21	17	9	BLOCOHOUND GANG REPUBLICSEFTEN 40455WITERSCOPE (12 9618.98 HOORAY FOR BOOBIES	1
20	6	14	36	CHRISTINA AGUILERA ▲* RCA 67690 (1) 99/17 960 CHRISTINA AGUILERA	
21	16	5	3	DA BRAT SO SO DEFICICLUMBIA 69772*/CRE (11 98 EQ17.98) UNRESTRICTED	
22)	NE	WÞ	1	NEIL YOUNG REPRISE 47305 WHITER BROS (12 98/18 98) SILVER & GOLD	Z
23	22	8	4	BIG PUNISHER LOUD/COLUMBIA 638431/CPI3 (11 98 EQ17 98) YEEEAH BABY	
24	27	27	12	3 DOORS DOWN @ REPUBLIC 1539201/WVERSAL (11 96/17 96/18) THE BETTER LIFE	1 2
25	20	19	25	FAITH HILL & WARNER DROS (WASHWILLE) 47373/WIN (12.98/18.98) BREATHE	
26	24	22	47	RED HOT CHILI PEPPERS A 3 WARNER BRDS. 47386* (10 561 7 90) CALIFORNICATION	
27	17	20	50	BACKSTREET BOYS +11 JWE 41672 (11 59/18 98) MILLENNIUM	
28	25	25	24	CELINE DION A" ALL THE WAY A DECADE OF SONG	
28	30	32	45	LIMP BIZKIT A' FUP 490335-YWTERSCOPE (12.9618.96) SIGNIFICANT OTHER	H
30	31	32	31	MARC ANTHONY & COLUMBA (9726/008 111 98 EQ17.98) MARC ANTHONY	H
					<u> </u>
31	28	18	6	ICE CUBE LENCH MORREST SIDE 500151/970 CRETY (11, 59/17 58) WAR & PEACE VOL. 2 (THE PEACE DISC)	
32	29	24	9	BONE THUGS-N-HARMONY & RUTHLESS 63581*15%C111.98 E017.98 BTNHRESURRECTION	1
33	34	38	23	ENRIQUE IGLESIAS & INTERSCOPE 490540* (12.98/18.98) ENRIQUE	3
34	26	23	6	VARIOUS ARTISTS WWF: WORLD WRESTLING FEDERATION - AGGRESSION	
-			-		H
35)	62	70	62	EMINEM &' WEAMFTERMATH 490287*11/TERSCOPE (12 96/18 98) THE SUM SHADY LP	
36	36	26	8	BLACK ROB   IND BOY 230264WRISTA (11 96/16 98)  LIFE STORY	
37	35	21	5	DRAG-ON ILLEY INDERS 4906091111ERSDOPE (1) 9817 980 OPPOSITE OF H20	
38	33	29	4	PINK LAFACE 26062(MHSTA11) 98:37:981 CAN'T TAKE ME HOME	2
39	23	30	22	EIFFEL 65 A' REPUBLIC 157194A/INVERSAL (12 9W18 98) EUROPOP	1
40	19		2	PINK FLOYD COLUMBA 67555095 20 98 E034 981 THE WALL LIVE 1980-81: IS THERE ANYBODY DUT THERE?	1
		-			-
(1)	54	46	29	DONELL JONES . UNDUCIVALLES LAVACE 25/06/2485574 (10 59) 16 590 WHERE I WANNA BE	3
42	38	39	48	BLINK-182 &* MCA 111950 (12 98/18 98) ENEMA OF THE STATE	1
43	37	33	8	GEORGE STRAIT A LATEST GREATEST STRAITEST HITS	
14	44	35	31	STING AMM 4904431NTERSCOPE (12 90/18 94) BRAND NEW DAY	1
				GREATEST GAINER	
15)	115		2	SOUNDTRACK DVERBROOK 39801.NEW LINE (12 9617 98) LOVE AND BASKETBALL	4
66	45	35	12	DRAMA	3
17	59	54	15	JAGGED EDGE	
48)	NE	WÞ	1	PAPA ROACH DIREAMVORUS 450223/WTERSCOPE (8 98/12 98) INFEST	4
	40	43	25	SAVAGE GARDEN &' COLUMBIA 63713/ONG (11.58/17.58) AFFIRMATION	1.1
43	40 46	43 31	25 8	SAVAGE GARDEN &' COLUMBIA 53711/CRG 111.38/17.580 AFFIRMATION GERALD LEVERT © EASTWEST 62147/EEG (11.38/17.58) G	1 6
43 50					-

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THIS WEEK	WEEK	2 WNS	WKS. ON CHURT	ARTIST TITLE THE MANNENDERTHEATING WAREL GUIDERED UST PHEE OF EQUIVALENT FOR CASECITUDED	PEAK
53	47	45	63	GODSMACK &? REPUBLIC 15319900/WERS4L (11 9917 98)	22
54	51	51	42	SLIPKNOT & I AM DISSARDADITUMMER (11 SW16 SM D	51
55	32	00	68	BRITNEY SPEARS +1 JVE 41651 (11 9/18 58)BABY ONE MORE TIME	1
56	61	51	8	VITAMIN C ELEXIBA 62406/ETG (10.96/16 56)	55
57	64	53	38	MOBY • v2 27049* 110.98/16.98/008 PLAY	53
58	46	37	9	STEELY DAN	6
59	57		2	TONY TOUCH TOWNY BOY 1343* 133 58/17 980 THE PIECE MAKER	57
60	55	63	14	D'ANGELO ▲ CHEERA SOUND 454/95*/115 (95/17:96) VOODOO	
	-	_	_		· ·
61	53	48	24	KORN ▲* IMMORTAL 63710*/EPIC (11 58 EQ/17 98) ISSUES	1
62	49	50	48	LONESTAR ▲' INA 67762/9LG (11 98/17.98) LONELY GRILL	28
63	75	69	11	TRICK DADDY SULTAN SUBLATIANTIC 632751WG (10 981 7 98) BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
(64)	78	72	103	LENNY KRAVITZ 1 VIRGIN 47758 (12 58/17 98) 5	28
65	70		2	THE BROOKLYN TABERNACLE CHOIR	
<u> </u>	10	-	-		65
66	39	-	2	VINCE GILL LET'S MAKE SURE WE KISS GOODBYE	39
67	66	34	4	RAH DIGGA FUPMODEELEKTRA 62386/YEES (11 98/17 98) DIRTY HARRIET	18
68	74	62	22	INCUBUS  MMORTAL 63652/EPIC 111 98 EQ16 980 MAKE YOURSELF	62
69	41	55	21	MANDY MOORE & 550 MUSAC 07917/07/0 (1) 98 EQ/16 980 SO REAL	31
70	81	57	6	TRINA SUP IN SUDE INTUNTIC 83212194G (10.98/16.58) DA BADDEST B***H	33
n		68	78		9
	63	44	6		-
22				PANTERA	4
73	68	71	118	DIDIE CHICKS A* MONUMENT GEISSISSINY ONGHALLED ITO 94 EQ17 58: D WIDE OPEN SPACES	4
74	71	51	17	P.O.D. • THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
75	50	56	12	VARIOUS ARTISTS GRAMMY 67945/RCA (11 98/17 98) GRAMMY NOMINEES 2000	9
76	60	64	23	THIRD EYE BLIND . ELEKTRA 62415*(EE0 111 59/17.98) BLUE	40
n	85	10	5	COMMON MEA 1119201 (11.9917.98) LIKE WATER FOR CHOCOLATE	16
-			-		
78	100	87	13	SNOOP DOGG & THA EASTSIDAZ  SNOOP DOGG PRESENTS THA EASTSIDAZ DOGG HOUSE 2040/TVT 110 96/17.981 SNOOP DOGG PRESENTS THA EASTSIDAZ	8
79	82	67	11	SONIQUE FARM CLUBREPUBLIC 157536UW/VERSAL [12:96/18:98]	67
80	n	36	52	TIM MCGRAW & CUR8 77942 110 95/17 981 A PLACE IN THE SUN	1
(81)	109	97	5	ALICE DEEJAY REPUBLIC 15767204WERSAL 111 99/17 98/18	81
82	48	60	21	VARIOUS ARTISTS 4 2 UNIVERSAL EM 20188A 545412707V (12 9818 98) NOW 3	4
83	83	65	5	VARIOUS ARTISTS INTERTIMATE CARACTER STORE IN WOW WORKING ORINGE. TODAY'S 30 MOST FOWERFUL WORKING SONGS	
84	77	49	5		f6 27
85	86	83	1	SAMMIE FREEWORLD 23168/CAPITOL (8:98/12:96) FROM THE BOTTOM TO THE TOP	75
86	67	58	9	AC/DC   CASTWEST 62494(EEG 11) 19/17 (90)  STIFF UPPER LIP	1
87	52	61	43	SOUNDTRACK A 7 WALT DISNEY 860645 (11.98/17.98) TARZAN	5
88	89	59	6	THE MURDERERS MURDER INC. GET JAM 142358/101/46 (13:59/17:98) IRV GDTTI PRESENTS THE MURDERERS	15
89	55	-	2	VARIOUS ARTISTS RAZOR & TIE 89028 111 98/17 980 MONSTER MADNESS	89
90	104	82	37	MARY J. BLIGE & MCA 111529* (11.9617.98) MARY	2
91	58	75	23	JESSICA SIMPSON © COLUMBIA 69095/CR0 11 98 EQ17980 SWEET KISSES	52
	58 87	85	59		31
92					
\$3	88	81	23	METALLICA &* ELEXTRA 62463*/EEG 118.96/24 960 \$ & M	2
94	102	98	32	KENNY ROGERS	60
95	84	78	11	TRACY CHAPMAN ELEKTRA 62478/EEG (12 59/18 96) TELLING STORIES	33
96	65	38	47	SMASH MOUTH & INTERSCOPE 490316 112 94/18 960 ASTRO LOUNGE	6
97	76	74	36	LOU BEGA &' #CA 67887 (11 98)7 981 A LITTLE BIT OF MAMBO	3
98	94	30	16	KITTIE NG/SHERIDAN SQUARE 75100234R1EWIS (16.58 CDF 10) SPIT	79
99	106	126	84	GOO GOO DOLLS &' WARKER BROS 47058 110.5017 981 DIZZY UP THE GIRL	15
(100)	M	WÞ	1	VARIOUS ARTISTS IMC SPECIAL PRODUCTS 75824/81490 (11 96/16 96) NEW MILLENNIUM HIP-HOP PARTY	100
101	119	Π	9	BEANIE SIGEL ROCAFELLAGEF JAW 5466211/0JJMS (11 9817 98) THE TRUTH	5
102	91	116	4	M2M ATUANTIC 83258/AG (10 98/16 96) III SHADES OF PURPLE	91
103	90	66	6	JONI MITCHELL REPRISE 47620 WARNER BROS. (17 98 CD) BOTH SIDES NOW	66
104	168	100	26	RAGE AGAINST THE MACHINE ▲' THE BATTLE OF LOS ANGELES	1
(105)	129	50	6	FRED HAMMOND & RADICAL FOR CHRIST PURPOSE BY DESIGN	
1	1		-	10411-13140110.34016.340	46
106	93	76	9	THE SMASHING PUMPKINS  MACHINI/THE MACHINES OF GOD WRICH 48/36/12 39/07 380	3
107	116	101	43	STAIND . FUNCIERTRA 623565TEC (10.96 M 90 20 DYSFUNCTION	74

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_		D	$\mathbf{x}$	ard. 200. continued MAY 13, 2000	,
ALCEX	NEEK	S WKS	WYSS. ON CHANRT	ARTIST TILLE	PEAK
183	58	89	17	TOBY KEITH DITAMINON'S INKINALD 450205 INTERSCOPE (1) 5917 SD. HOW DO YOU LIKE ME NOW !!	
109	69	73	25	VARIOUS ARTISTS A WARNER DROS ELEKTINA 1/625/A015TA (1) 00/17 500 TOTALLY HITS	14
10	125	95	43	HOT BOYS & CASH MONEY 1532644, MINERSAL (11 95:17 58) GUERRILLA WARFARE	
11)	148	147	17	STONE TEMPLE PILOTS . ATUATIC (3255/46 130 98/16 96) NO. 4	
12	\$6	9.6	51	RICKY MARTIN & C200LUMBA 698911090 (1) 98 Eq17 981 RICKY MARTIN	
13	113	110	51	SHEDAISY & LYNC STREET 165002HOLLWOOD 10 98/16 58 THE WHOLE SHEBANG	7
114	105	95	32	BRIAN MCKNIGHT & MOTOWN 153706UNIVERSAL (12 98/18/98) BACK AT ONE	,
115	111	158	24	WILL SMITH & COLUMBIA 699854CR6 (11 56 EQ17.98) WILLENNIUM	-
116	110	117	5	SOUNOTRACK SPARROW S1720CHPTOL 112 9917 98 JESUS - THE EPIC MINI-SERIES	11
17)	177		2	SOUNOTRACK (SLAND 542473103/05111 9517 981 THE '705	11
118	101		2	SOUNOTRACK #ESTLESS 73717 (10 98/17 98) HEAVY METAL 2000	10
119	117	93	33	EVE	
120	112	120	1	S CLUB 7 POLYDOR 5431034YTTR300FC (12 9618 96) LE1 THERE BE EVEHUPF RYDERS HIRST LADY S CLUB 7 POLYDOR 5431034YTTR300FC (11 9617 96) TB	11
121	118	108	48	BLAQUE ▲ TRACK MASTERS/COLUMBIA 66987/CRG (11 % EQ/17 98) BLAQUE	5
22)	143	115	23	NAS▲ C0LUMBIA 63930*/C9G (11 96 0Q 17 98) NASTRADAMUS	
23	99	-	2	ELLIOTT SMITH DREAMWORKS 4502251NTERSCOPE (11 96/17 96) FIGURE 8	9
24	163	149	25	KEVON EDMDNDS RCA 67704 (10.98/16.98) 24/7	7
25	161	159	12	GHOSTFACE KILLAH • wurtungstagen Samth 69225* THC 111 58 0277-381 SUPREME CLIENTELE	7
26	NE	WÞ	1	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS MEMPHIS HOMECOMING SPRING HOUSE 42246 (11 9815 98)	12
27	80	119	59	CHARLOTTE CHURCH & SONY CLASSICAL 60957 (1) 96 (QL17 96) VOICE OF AN ANGEL	2
123	140	104	43	ERIC BENET	2
129	111	112	29	MARIAH CAREY & COLUMBA 63800%CIG (11.98 EQ17.98) R/INBOW	2
130	134	134	51	KENNY CHESNEY & INA AT655/RLG (10 98/16 98) EVERYWHERE WE GO	5
131	132	109	31	ANGLE STONE  ARSEA 19092 (11 9612 98)	- 6
32	137	131	36	STATIC-X . WHENER BROS 47271 110 18/16 181 28 WISCONSIN DEATH TRIP	10
133	140	135	29	SYSTEM OF A DOWN . AMERICANCOLLINEIA (PS2ACRG 10 SH GQ 15 SH GG SYSTEM OF A DOWN	12
134	111	105	43	JENNIFER LOPEZ .* WORK 67051/EPIC (11 %) EQ(17 %) ON THE 6	2
129	111	103	13	TINA TURNER   VIRGIN 23100 (12 98/17 90)  TWENTY FOUR SEVEN	2
18	133	42	4	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE BILLIES AT SUMPISE	8
	125	127	33	DIANA KRALL © VERVE 050304VG (12 9818 98) WHEN I LOOK IN YOUR EYES	5
122	135	106	14	THE LOX RUFF RYDERS (3005911NTERSCOPE (12 9618 98) WE ARE THE STREETS	5
137		100	27	ALAN JACKSON & ARISTA INSTRUCT OF SHIT SHIT SHIT SHIT SHIT SHIT SHIT SHIT	9
134	122	121		SARAH MCLACHLAN & ABSTA 19029 (1) 3617 360 DHOLEN THE HIT COLLEC	- 1
134 139	138	121	46		
134 139 140	141	128			
134 139 140	141	128 123	v	BUSH • TRAUMA #50483/MTERSCOPE (11.5617.58) THE SCIENCE OF THINGS	1
134 139 140 141	141 131 154	128 123 135	27 4	BUSH © TRAUMA 490483/WTT7500FE (11.56/17.98)         THE SCIENCE OF THINGS           TRAVIS NOTPODIATE 62151/07111 98 CQ16/96 (01)         THE MAN WHO	1
134 139 140 141 142 142	141 131 154 NE	128 123 135	27 4 1	BUSH + TANIMA 459483/WTCRCOPE (11.5637-58)         THE SCIENCE OF THINGS           TRAVIS WORTHOUGHTE (21.51.477-11.1.58 (20.6.56)         ED         THE MAN WHO           JEFF FOXWORTHY DECAMATORIS INJURIEL 45000000000000000000000000000000000000	13
134 139 140 141 142 143	141 131 154 NE 123	128 123 135 W ►	27 4 1 62	BUSH ● TRAINAR ERVELTION COT CLI SELT SIN         THE SCIENCE OF THINGS           TRANSF NOTIFICIONE EDISTICI LIN ECISI SEI SIN         THE MAN WHO DEF FORWORTH CONSIGNATION CONTINUES OF THE SCIENCE OF THINKS DEF FORWORTH CONTINUES AND ADDRESS OF THE SAME SIN DEF FORWORTH CONTINUES AND ADDRESS OF THE SAME SIN THE ALL ADDRESS OF THE SAME SIN ADDRESS OF THE SAME SIN THE ALL ADDRESS OF THE SAME SIN ADDRESS OF THE SAME SIN THE SAME SIN ADDRESS OF THE SAME SIN ADDRESS OF THE SAME SIN THE SAME SIN ADDRESS OF THE SAME SIN ADDRESS OF THE SAME SIN THE SAME SIN ADDRESS OF THE SAME SIN ADDRESS OF THE SAME SIN THE SAME SIN ADDRESS OF THE SAME SIN ADDRESS OF THE SAME SIN THE SAME SIN ADDRESS OF THE SAME SIN ADDRESS OF THE SAME SIN THE SAME SIN ADDRESS OF THE SAME SIN ADDRESS OF THE SAME SIN THE SAME SIN ADDRESS OF THE SAME SIN ADDRESS OF THE SAME SIN THE SAME SIN ADDRESS OF THE SAME SIN ADDRESS OF THE SAME SIN THE SAME SIN ADDRESS OF THE SAME SIN ADDRESS OF THE SAME SIN THE SAME SIN ADDRESS OF THE SAME SIN ADDRESS OF THE SAME SIN THE SAME SIN ADDRESS OF THE SAME SIN ADDRESS OF THE SAME SIN THE SAME SIN ADDRESS OF THE SAME SIN ADDRESS OF THE SAME SIN ADDRESS OF THE SAME SIN THE SAME SIN ADDRESS OF THE SAM	13
134 139 140 141 142 143	141 131 154 NE 123	128 123 135	27 4 1	BUSH © TRAINE REALISTICTIC (1.56/238) THE SCIENCE OF THINSS TRAVES somemous destinations of science (1.56/238) THE MAN WHO JUFF FORWARDER SAME MANUEL SALESCHIETERSCHIEDERSES LIGHT FORWARDER 1981 THEIR HOMECOMING FRIEINOS BILL & CLOBIA CATINES AND THEIR HOMECOMING FRIEINOS OH, MI CLOBIT	1 13 14
134 139 140 141 142 142 144 145	141 131 154 NE 123 NE	128 123 135 W ►	27 4 1 62	BUSH © TRUMM 4994834775500F (1156/2548)         THE SOLENCE OF THINGS           TRAVIS HolfPochole 47581477 (11 56/2548)         THE MAN WHO           JEFF FORWORTHY DELAMAGES MAMMELLE 46050047163500F (10 59/5 68)         BIG FUNNY           TLC & MARCE 20059-MIREM (11 56/27 96)         FMMARL           BLI & G. DURG ACTER AND THE HOMECOMING FRIEINDS         GAL MC 20059-MIREM (11 56/27 96)	1 13 14 14 14
134 139 140 141 142 144 145 146	141 131 154 NE 123 NE	128 123 135 W M	2) 4 1 62 1	BUSH In TRAVIA REALISTICTICS (11.56.17.58) THE SCIENCE OF THREES TRAVIS science core construction to realist with the travel of the MAN WHO DEF FORWORT IN CONSISTENT OF THE MAN REAL SCIENCE TO SHORE WITH THE ADVISOR THE ADVISOR AND THE MAN REAL SCIENCE TO SHORE WITH THE ADVISOR BALL & CLORED ADVISOR AND THEIR HOMECOMING FRIENDS ON, MY CLORET FOR HIGH THEYS	1 13 14 14
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PEAK	ARTIST TITLE	WKS. ON CHART	2 WKS	WEEK	WEEK
29	POWERMAN 5000 & DREAMMORES 45010199110500PC (1) 9817 981 TONIGHT THE STARS REVOLT!	41	151	149	154
32	YOUNGBLOODZ GHET-O VISIONLAFACE 20081* WRISTA (10 99/16 St) AGAINST DA GRAIN	16	193	198	155
55	CLAY WALKER GUNT INASHVILLEI 2/717/W9N (10.99/17.98) LIVE, LAUGH, LOVE	16	158	150	155
157	SON BY FOUR SONY DISCOS #3181 (10 10 EQ15 10 DB SON BY FOUR	2	NTRY	86-8	157)
15	VARIOUS ARTISTS ANISTA NASHVILLE 18890 (10.98/17.98) ULTIMATE COUNTRY PARTY 2	2	-	164	158
6	2PAC + OUTLAWZ A AMARUDEATH ROW 490413************************************	16	125	198	155
153	VARIOUS ARTISTS INTERSCOPE 490511 111 98/37.981 VH-1 STORYTELLERS	1	WÞ	NE	160)
31	ENIGMA VIRGIN 48616 112 99/17 581 THE SCREEN BEHIND THE MIRROR	15	139	162	161
N	AQUA MCA 157205112 9818 960 AQUARTIS	6	107	128	182
28	REBA MCENTIRE  MCA NASHVILLE 170119111 9817 987 SO GOOD TOGETHER	19	171	157	163
19	MARTINA MCBRIDE + REA DIASMALLO SPESARIG LO SEDE 981 EMOTION	33	156	142	164
			157	176	165
36	VARIOUS ARTISTS INPROTOZI MINOS 18831.000 131 198.17 96: THREE 6 MARIA PRESENTS HYPNOTIZE CAMP POSSE	14			
23	MARK WILLS  MERCURY DWSHVILLD 546296 (11.98/17 98) PERMANENTLY	16	145	147	166
83	STROKE 9 • CHERRY 153157ANIVERSAL 05 9612 08: MASTY LITTLE THOUGHTS	22	129	136	167
168	WESTLIFE ANSTA 14642 (11 98:17 98)	2	~	180	168
81	LED ZEPPELIN ATLANTC 8337874G (10 9616.58) LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUME TWO	6	133	151	169
170	SOUNOTRACK IMA 67963/RLG (11 96/17 96) WHERE THE HEART IS	1	WÞ	NE	170)
71	LED ZEPPELIN . EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	23	155	156	171
18	ATLANTC 83268146 10 9816 981 EARLY DAYS: THE BEST OF DED ZEPPEUN VOLUME ONE PHIL COLLINS ▲ FACE VALUEATUATIC 83329/46 (10 9817 981	81	152	169	172
40	CHARLOTTE CHURCH & SONY CLASSICAL 64356 (1) 98 EQ (17 98) CHARLOTTE CHURCH	22	160	107	173
142	ANDY GRIGGS ICA INSIMULEI STREAM IS 10 19/16 901 WON'T EVER BE LONELY	16	100	196	174)
84	GARY ALLAN MCA NASHVILLE 179101 (11 99/17 91) SMOKE RINGS IN THE DARK	16	198	190	175)
32	MONTELL JORDAN   OF SOUL SHETTADAWG (1) 9817 981  SMOKE RINGS IN THE DARK  MONTELL JORDAN   OF SOUL SHETTADAWG (1) 9817 981  GET IT ONTONITE	25	140	165	178
		140	140	182	178
1	DMX & HUFF INDERSDEF JAM 558227*00.443 112 85/18 910 IT'S DARK AND HELL IS HOT SOUNDTRACK PROFITY 23122* (11 98/12 98) NEXT FRIDAY	20	138	182	178
		2	ALKL		179
112	YOLANDA ADAMS ELENTRA 62439/EEG (10 90/16 90: 00 MOUNTAIN HIGH VALLEY LOW VARIOUS ARTISTS 0		-		
63	VARIOUS ARTISTS MILLENNIUM HIP-HOP PARTY	39	HTRY	RE-E	180
29	VARIOUS ARTISTS WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	27	175	145	181
10	FOO FIGHTERS A THERE IS NOTHING LEFT TO LOSE	26	161	155	182
16	SOUNDTRACK © COLUMNIA 69924/CHG III 98 EQ17.981 THE BEST MAN	29	187	187	183
7	SOUNDTRACK & MAYERICK 47390 WIRMER BROS (11 19/17 Sc) THE MATRIX	55	198	173	184
-	KORN A' IMMORTAL BRODY SPIC (11 98 EQ 17 98) FOLLOW THE LEADER	89	200	188	185
175	VARIOUS ARTISTS FOUNDATION 99715/045 (12.9819.98) LOADED WITH HITS	2		175	186
92	VARIOUS ARTISTS FOR UNTER 99/12/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/19/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/100/18/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/12/08/100/100/100/100/100/10/10/10/10/10/10/1	9	114	92	180
32	METHOD MAN/REOMAN & DEF JAM 545609110JMG (11 9818 941 BLACKOUT!	31	174	195	188
+ í	THE NOTORIOUS B.I.G. ▲' DAD BOY 73022*/HRSTA (11.5917.98) BORN AGAIN	21	185	193	189
135	SOUNDTRACK HOLLYWOOD 162188 111 98/17 981 HIGH FIDELITY	4	141	170	190
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191	OISTURBED GAART 24736WARMER BROS 17,96/11 90:00 THE SICKNESS	1		NE	191)
3	LIL' WAYNE & CASH MONEY 1539351 INVERSAL (11 98/17 98) THA BLOCK IS HOT	26	184	200	192
4	ANOREA BOCELLI A POLYDOR 547222 (12 98/18.580 SOGNO	57	154	171	193
175	CAT STEVENS AMMUTY 5413870/WVERSAL111 9817/981 THE VERY BEST OF CAT STEVENS	4	-	RE-E	194)
22	ANDREA BOCELLI & PHUPS 462600 (12 58:18:98) SACRED ARIAS	25	143	160	195
127	SOLE DREAMWORKS 4501161NTERSCOPE (11 98 17 98)	12	NTRY		196)
32	SOUNOTRACK	14	164	158	197
60	BOB MARLEY  TUTE GONG ISUND SEE ANT DURG ITL SELT SELT SELT SELT DOWN BABYLON	24	178	193	198
84	SOUNDTRACK NUTWARDIS SAME RESIDENCE (1) HELDER (NO. GHOST DOG: THE WAY OF THE SAMURAL — THE ALBUM VARIOUS ARTISTS A INCOMINGE SERVICE, 11 SH 1001 MIL. WOW WORSHIP: TODAYS 30 MOST POWERFUL WORSHIP SONGS	3	84	179	199
		16	199	194	200

# TOP ALBUMS A-Z (LISTED BY ARTISTS) Devices Device 127, 173 Devices 177 Devices 174 Device

b: Dee 9 Henne Edmonts 124 Entre 65 39 Engena 161 EVE 159 Angendo Fernandez 152 Fina teo Farendez 152 Fina teo Farendez 152 Jell Forwerthy 143

2Pac + Dutawz 1 3 Doors Down 24 3 Doors Down 24 ACIDC 86 Trainela Adorts 179 Christina Againts 20 Arica Deegin \$1 Gary Alica Tots Marc Antony 30 Aqua 162 Backsteet Boys 27 Lou Dega 57 Back Rob 36 Backsteet 128 Big Pavisher 23 Big Anstreet 28 Big Anstreet laque 121 lary J Bilge 90 link-162 42 Annu 162 42 Biodhourd Gang 19 Annu Boech 193,195 Bone Bhags-N-Harmony 32 Tori Bhaston, 2 The Bhoshym Tabernacle Choir 65 Bush 141 Maniel C Mariah Carey 129 Tracy Chapman 95 Genry Chesney 130

Bit & Giorie Gasther And Their Homecoming Friends 125, 145 Gnostface Kirah 125 Vince Gill 66 Godsmack 53 Goo Goo Datis 99 Macy Grays 16 Andy Grags 174 Fred Hammond & Radical For Christ Fed Harmond & Rad 105 Feth Hall 25 Hot Boys 110 be Citle 31 Froque Iglesas 33 Alan Jackson 139 Jaged Edge 47 Jay 2 13 Jon 3 Etron John 150 Donell Jones 41 Montell Jones 100 Fan week 100 Toby Keith 108 Kid Rock 12

Kotee 98 Korn 61.185 Daea Koll 137 Lenny Xouvitz 64 Lenny Xouvitz 64 Lenny Xouvitz 64 Long Kotel 100 LFO 149 Lif Wayne 192 Long Bankt 29 Long Bankt 20 Long Lif 92 Jeenifie Loozi 134 The Lio 138 MCH 102 Bob Martin 113 Bob Martin 112 Martin McKeler 164 Reak McCriter 163 Tim McCaw 80 Boin McKingt 114 Sanit McLauten 180 Michiga 93 Michiga 103 M Moby 57 Manty Moore 6/9

The Mardiners B8 Hya 15 NKS 122 No Deat 11 The Notionus 81.0. 189 Yi Spic 1 Parting 72 Pros Rom 45 Pros Rom 46 Pros Roya 40 Pro D. 74 Does 100 154 Rome Ausent The Michies Poweinnah 1000 154 Raga Agaran Tan Machine 104 Rah Daga 167 Rah Hag Ching Populari Rah Hag Chin Populari Santaran 6 Santaran 6 Sandara 103 Santaran 6 Sandara 103 Baran Spat 101 Baran Spat 101 Santaran 5 Santar

Static-X 132 Sinely Dan 58 Cat Savene 194 Ange Sione 131 Sione Torryce Pilots 111 Geoge Stear 43 Stroke 9 167 System Of A Down 133 Smash Mosth 96 The Smashing Pumpians 105 Ethet Smith 123 Wei/Smith 115 Snoop Dogg & The Laetuidaz 78 Sole 196 Son By Four 157 Songue 79 Soundaria (1999) Soundaria (1 System Of A Down 13 Third Eye Bind 76 Carl Thomas 18 TLC 144 Tony Touch 59 Travis 142 Tech Deddy 63 Tena 70 Tina Tomer 135 Shaha Twen 51

Ratio Disney Jane Vol. 2: 187 Three 6 Mata Presents Hypotobic Care Poses: 185 Totaly His: 109 Workster Carefy Prog 2: 156 Ullenate Carefy Prog 2: Work 2000: The Yeers 30 Top Dimoter Anter And Sogai 181 Work Worksho Carego: Today 3: Work Worksho Carego: Today 3: Work Worksho Carego 3: Moat Powerful Worksho Song. 200 Powerful Wontro Songs 200 WWF Wontro Songs 200 WWF Wond white the feature - Aggression 34 even Ray Vaughan And Double tuble 136 Vertical Horizon 52 Vitamin C 56 Snaha Fwein 51 VARDULF ARTRISTS Exaktion Wirk Hots 180 Millionnum High Hop Twhy 180 Monsar Midlennum High-Hop Party 100 How 3 82 Vitarem C 56 Clay Walker 156 Westlin 568 Barry Wale 168 Mark Wile 166 Tissha Yanwood 84 Nei Young 22 Youngbioodz 165

#### R&B RETAIL DOESN'T FEAR NET (Continued from page 5)

(Continued from page 5) been traditional word-of-mouth.

"Of course, I'm not saying walk totally away from it, "he continues. "I have no Web site right now, but I'm user I will eventably. I'm just atting back, letting everybody make pitches to me. But realisers have to take a cautious look at E-commerce, even when it comes to third-party fulfiling companies. Though I haven't seen actual contracts. I've been told these companies usually keep the rights to the caustomers.

"And you have to consider security breaches and other liabilities that may befall retailers: We don't have attorneys on retainer ready to go to court. Then there are the costs involved because you have to maintain and keep your site fresh just as you do your store—especially since you're talking about competing with thousands of other Web stores."

"When I first heard about the Internet, I decided to re-svalues my position," recalls Robert Johnson, owner of Delicious Records in Los Angeles. "I realized it's going to take another three to five years for my customer base to come up to par with le internet and credit cards. So the Internet is not going to affect me. In a way where I have total control ins a way where I have total control ins to for me."

Johnson, who says he's building a store Web site now, emphasizes that "independent retailers need to take a close look at what they're doing and how they're going to do it. It might be nice to have your name flashing on the Internet, but I want to make sure it's worth it and I have control."

Marketta Rodriguez, owner of Houston's Serious Sounds, says alse feels a small amount of pressure from the encroaching Internet but Immly believes there will always be a future for indice. "At this point, only 20% of the clientele I deal with is Internet-savvy to the point where they'll search for new music. And again only 20% have the credit to purchase on the Internet.

"But indic retailers have more going for them than just what they sell," Rodriguez continues. "It's a family thing, a neighborhood thing. The human interaction you don't get on the Internet. The indies who survive are going to have a nice complement between in-tore and the Internet."

Independent retailers have always had their ears tuned to the street, even before street teams became a popular marketing concept. It's that advantage that retailers consistently point to when talking about the Internet and that other major competitive factor: megn-store chains.

"I don't feel threasened by the chain stores," declares Keivin Anderson, owner of Long Beach, Calif-based VLI P Records. They're not the super discount outlets that they have been in of them had financial problems. At the prices they were selling, it was impossible to sell massic that cheap and survive. As far as the Internet is concerned, there's not a led of money being market thin they, but we view it have marketing tool to promote the store.

"Knowing your community is the important element," he adds. "Most indie stores have their acts together and know how to take care of their customers and buy right. I've been in this business 23 years: I used to sell music to the grandmothers of the klda coming in here now. We can probably recommend 10 other titles when you ask shout one title and can help people find what they want when hey dow'l know a title."

Rodriguez, who says chains are more of a threat than they have been in the past, notes that "as long as there are indie projects, the chains will always be two or three weeks behind, and that's all the lag time that we need."

"Retail conglomerates aren't going to be able to get into a Willie Boho, they're not going to know who Charles Wright [& the Watts 103rd Street Rhythm Band] is," says Johnson. "They're not into deep catalog. That's a major difference between us and them."

In addition to customer service and deep catalog, indie retailers are aggressively trying to widen that divide through cross-promotions, postcard campaigns via regular mail and E-mail, and discount vouchers to further strengthen their bonds with the buying audience. "The Internet is making it harder on retail, but not worried because I have a good relationship with my customers," away Tabego Benitz, owner of DBS Sounds in Atlanta. "I'm building a Web site, developing marketing programs with the labels, and giving back to the community through such events as our customerappreciation jam, miviting 100 of our best customers for free entertainment, food, and drinks.

"I'm also trying to do cross-promotions and am ready to do some cable advertising," Benitz continues, "We also have what we call The Vine, which lists what's going on in the city Customers like all the interaction, and this helps keep a fan base. We have more flexibility with our store, while chain stores just sell music."

As the crucial summer season approaches, Marty Glübbe, over of 13year-old Sound of Norristown in the Pennsylvania suburb, agrees that independent retailers will still play an important industry role. Bat he forecasts that this summer there will be a price war between rotaliers and their mega-store colleagues, prompting indus to "revise how we do buainess. And with the advent of the Internet, more klosks are being put in stores. If they're placed in outlets that are non-music-related, then that can also pose a problem for us."

Jupiter Communications analyst Aram Simmeich agrees that the Internet threat to brick-and-mortar retailers is "more of a long-term worry than a short-term worry. Obviously, they can take advantage of the channel shift by bringing music kiosks into their stores and giving consumers who don't have CD burners the opportunity to write their own CDs in-store based on online estalogs.

"Brick-and-mortars also have the opportunity to get in on the ground floor of the local delivery business. Urbanfetch.com and Kozmo.com have demonstrated there's a consumer demand for it.

"Long-term, these retailers need to redefine their purpose in order to stay competitive," he continues. "It's not going to be so much about selling physical properties as it is about creating a total entertainment and music-shopping experience for consumers."

While Jupiter doesn't break out online music sales by genre, the research firm predicts that online music sales will be close to \$600 million this year, representing about 4% of the domestic music market. Sinnreich also notes that \$3 million of that will be digital distribution revenue, which is about .05% of online music sales.

For independent retail overars like Seth Tanner of Los Angeles' CDM Music Outlet, the Internet has yet to prove its musics-selling capabilities. "The Internet is more like an addition," he says. "We're developing a Web site now, to use it as a marketing too to create all forstyle Web site would too to create all forstyle Web site would retailers are generally a starting gate for ground-level artists. We develop them, and then the chains start looking at the SoundSean reports.

"The only concern I have with the Internet," he adds, "is the idea of direct downloads to customers. But the main thing everyone has to remember is that the Internet is based upon a machine. Everyone should think about putting all their eggs in one basket. What happens if the phone lines go down? It'll be worse than a stock market crash."

Assistance in preparing this story was provided by Jill Pesselnick.

#### MAJORS COLLABORATE TO SUCCEED IN GERMAN POP COMPILATIONS MARKET (Continued from page 12)

ing area."

According to Harry Weller, GM of Universal's Polystar, it all boils down to "No print. No radio. No posters. Only TV" He adds that it is ridiculous for TV broadcasters to be exerting so much pressure on the music industry.

Product managers for TV compilations complain that it is sometimes difficult to obtain permission to include current releases. A&R managers have the preconceived notion that compliations kill current product-a notion dismissed by Schenk. He appeals to the decision-makers a repertoire companies to promote catalog exploitation by providing an even greater volume of repertoire.

Says Schenk, "It is not true that compilations cannibalize the singles market." He claims surveys reveal that compilations may even constitute an additional source of revenue, provided that the special marketing companies offer the best possible quality. "Only special compilations produce major success," he says, adding that compilations can boost sales of albums.

Stiffer competition in the compllations arena has enticed the majors to work more closely together. Comments Epp-Winter, "Companies used to release several hit compliations in competition with each other, most of which were almost completely interchangeable, on account of their virtually identical contents."

These days, the majors work together in joint ventures to concentrate on a smaller number of compilation releases, such as "Bravo Hits," Just The Best," "The Dome," and "Top Of The Pops"—all of which have enjoyed tremendous success.

Sony Music Media managing director Dietmar Polzin sees potential for new joint projects making optimum use of the partners' repertoire. Schenk notes that given the cur-

schenk notes that given the current deluge of product on the mar'It is not true that compilations cannibalize the singles market'

- THOMAS SCHENK -

ket, it makes sense for three majors to join forces to produce a really top product rather than three individual, mediocre ones.

Chris Georgi, managing director of edel media, says his company has a very strong competitive position in the compilations market. In spite of the increasing number of joint ventures between the majors, edel is able to survive because it has many hits in its repertoire and can trade these with the majors.

Such top-selling edel acts as Stefan Raab, Bluenmchen, Scooter, and Echt are vital for the German market compilations produced by the majors, allowing edel to swap content with the majors for use in edel compilations.

Nevertheless, edel is releasing fewer hit compliations and concentrating on concept albums, such as CDs to accompany the TV shows "Gute Zeiten Schlechte Zeiten" (Good Times Bad Times), "Sailor Moon," and "TV Total With Stefan Rash."

The leading special marketing companies with their successful compilations are optimistic about the future, in spite of the difficulties caused by oversupply of product and Germany's weak economy.

Weller, whose company (Polystar) is the market leader with a 27% share, does not expect spectacular growth but does predict stagnation at a high level, stating that repertoire material will tend to be pooled. "Only strong brands will survive," he says. Weller expects to see a market shakeout—a view also expressed by Sony Music Media's Polzin, which expanded its market share by 5.7% last war to 22.2%.

BMG Ariola Media grew 15.7% over the past year in the TV segment. Says Epp-Winter, "Ninetyfour percent of our TV compilations entered the charts, [and] 50% of the releases made it into [Media Control's] Too 10 TV Compilation chart."

The BMG executive thinks that the Internet will play a key role in the future. She expect new forms of online marketing to emerge, together with such related tools as one-to-one marketing, customized CDs. E-commerce, and digital distribution in the form of authorized downloads for individual concepts and brands.

Schenk also is upbeat about the future, reporting that his company's sales were up 66.7% last year, ensuring a market share of 20.7%. Schenk thinks that online business will have a strong impact on all aspects of TV compilations. This applies to both distribution and marketing, as well as the establishment of new themes.

On the digital download front, edel's Georgi believes that customers are particularly interested in assembling and then downloading their own compilations. Howeves, he warns that copy-protection facilities must first be substantially improved in the interests of authors, producers, and record companies.

#### ZOMBA, FMG END COURT ACTION (Continued from page 12)

debut album, "... Baby One More Time."

Last November, Festival and Mushroom were rolled into one company, gaining a combined 14% market share in Australia. The company employs 180 staff members in Australia.

Earlier this year, Festival chairman Roger Grierson and Paul Katz, Zomba's head of business affairs, began negotiating. Grierson tells Billboard, "We agreed that neither of us wanted to go to court. So we sait down and looked at the common issues we had [and] decided it was a lot more productive to work together."

Murphy could not be contacted for comment on the announcement. Further details of the agreement are confidential.

In other FMG news, a new distribution agreement for Europe and Asia will be finalized in the next few weeks. FMG also is launching a retail Web site, Whammol, at the end of June featuring Australian and New Zealand acts. FMG has a top 20 U.K. hit with "Sister" by pop sisters S2S, who are signed to Ralph Carr's Standard Records.

Zornba Australia, which has a staff of 20, has a market share that flactuates between 3.5% and 4.5%, according to Murphy. Aside from bigselling albums by Speare (near quadruple-platinum for 260,000 units) and Backstreet Bogs (triple-platinum with 210,000 units), Zonka Australia has also pathed to gold (35,000 units) albums by Groove Armada, "Wierld "Yankovi, and Tima Coussins.

On July 1, Zenha opena an office in Auckland, New Zealand, when a licensing deal with BMG switches to distribution. Zomba Australia distributes Zomba labels-Jive, Jive Electro, Silvertone, and Volcano but also has two in-house labels—the indic-rockoriented Trademark and club-oriented Crossover.

#### HATFIELD SHOWS BOTH SIDES WITH 2 ROUNDER/ZOE SETS

(Continued from page 15)

tion that many of her friends who were there during the good times were fair-weather. "Instead of wallowing in self-pity forever, I got out of bed and made 'Bed.'"

Needing a "change of scenery," however, she went to Los Angeles and recorded with different musicians. She then decided to return to Boston, taking the long way home to record further in Tucson, Ariz, and Texas.

"At the end of last summer I realized 1 had a lot of songs that would make a good album," notes Hatfield, who compiled "Beautiful Creature" from the asssions. "I feit that there was a whole other side of ny personality that needed to be expressed, so I called my friend Mikey (Welsh, Weezer bassist) and Zephan (Courtney, drummer for Boston band Milligram) and came up with the concept for Julians' Pony."

Juliana's Pony is the name for the Haffield-fronted trio that recorded "Total System Failure." The band's name, she notes, "seems fun, mischievous, and dirty all at the same time—kind of what the record's like."

"Total System Failure" was "more conceptualized from the start," Hatfield adds, and it took just 10 days to create." If difficulty thad a planand a couple of railes: No low congs, and every som gunts these a gultar sold. There were so many low songs on Beautiful Creature: that 11 didn's want to go there anymore. I wanted gring, critical disgunted-yet. Umy other side of me—as opposed to the vulnerable, "beitving good things will happen but getting lart by other side of Beautiful Creature."

"I wanted to get my rocks off and play some load guitar and use my Big Muff (fuzzy guitar distortion pedal) and be more reckless and lazy at the same time—which I can't do with the crafted pop songs of the other album, which require more control and restraint," she adds.

So the self-admittedly "schizophrenic" Hatfield came up with two opposite albums, "but I wanted them both to be heard, so I came to RounderZoë with the idea, and they went with it, where others might think it was weird or potentially confusing to the consume."

The special combined package, notes Rounder GM Paul Foley, "gives people an incentive to buy both albums at the same time—and rewards them for doing so." The 824.98 than the combined purchase of the two dises individually. Availability of the three-pack, he adds, will be determined by the marketolace.

"We've had a number of orders from Europe, and the U.S. solicitation is in progress," says Foley, who notes that the oxbule release—and special package—are firsts for the label. "They're two unique records, so we're shipping Somebod is buking For Me' from Beautiful Creature' this week to Tiple-A, and we are looking at scheduling 'My Protógie' from 'Tual Sysher Pialure' at modern rock—because



the reaction is so strong. We could be at two different formats with different songs from different records."

Hatfield, who is booked by Legends of the 21st Century and man aged by Cary Smith at Ford Apache in Cambridge, Mass., showcased with her band in New York and Boston clubs in late April. She plans on doing in-store performances at all 21 Newbury Comics outlets in the Boston area, hitting three a day during the week of her albums release.

Concert touring of major markets in the U.S. and Canada will then commence in late May and continue through July, Hatfield says.

Rounder's retail efforts will focus on her stronger markets, notes Foley, particularly Boston, where the label will utilize Newbury Comics' "one-toone" E-mail club marketing program, which will involve autographed copies of the special-edition packages.

Foley cites the Best Buy, Tower, and Trans World chains as also being "very important in launching the project" and says that there will be heavy online promoting, including pre-sales of the special packages, online chats and interviews, autographed promotional posters, and a promotional download of two encoded album tracks through Liquid Audio.

Ralph Horner, rock huyer for Virgin Megastore's Union Square outlet in Manhattan, waa "blown away" by Hatfield's New York showcase and eagerly awaits her forthcoming product.

"Tve listened to both records ever since," says Horner, who especially likes "Total System Failure," because "it's a good, individual-sounding alternative record with an edge and incisive lvrics and humor."

It's also the type of album that does well at his location. "Our customers respond to quality and sincerity. If it comes across as a gimmick, releasing two albums at once might hurt. But this doesn't come across as a gimmick. It shows her diversity. You can listen to either one depending on mood, and there's no addrug, like with (the simultaneous two releases from) Guns N' Roses, which was basically a vanity thing."

Rounder is also backing the Hatfield releases with a heavy print, online, and syndicated-radio media campaign, targeting fashion and image books as well as music publications. Coverage is already set for such outlets as CDnow, Shereo Review, Spin, People, and Entertainment Weekly.

#### ACM'S WINNERS (Continued from page 10)

Donald. "This shows you how powerful one song can be and what one song can do for a career. We had a little success before the song, but this is an amazing night."

Stoltz expects that Dixie Chicks' victories will spur ticket sales for their upcoming Fly tour. "The Dixie Chicks' new album is doing well. It's been our No. 1 country record here the last three months," he said. "This will be a great launch for their headlining tour."

"Were enjoying our hast two weeks off, "sid Chicks lead voesliks Natalie Maines, "We took six months off, and this has been the end off, it. We've been planning for the Fly tour. We start rehearsing in the middle of May, and our first show is in June. We spent a lot of money, not knowing if people would buy tickets. So we're kind of cald we're not eiong bankrunt."

According to key retailers, new acts stand to benefit most from the awards show. Storm Gloon, director of music for Hastings, said, "Artists like Brad Pailely and Jessica Andrews can get a bump. There will probably be less of an impact for artists such as Fabt Hill, The McGraw, and the Dixie Chicks. The records have been worked very well, and people already have them."

"The ACMs definitely give newer artists a boost," said Tower Nashville GM Jon Kerlikowske. "[It may be] the first time fans are linking that artist to the face and their songs."

Brad Paisley, who was named top new male vocalist, said, "I was nervous about this swart. I wasn't even nervous about singing. I felt great walking out there and doing that. Everybody told me, 'Aw, we knew you'd get it, 'but I wish I'd had that confidence. Any one of those guys could have easily walked away with this and deserved it."

DreamWorks newcomer Jessica Andrews won the award for top new female vocalist. "It was awesome," the teenager suid. "I had an amazing feeling up there."

Montgomery Gentry took honors in the top new vocal dua/group category and urged bands struggling in booky-tonks to bang in there and not give up on their music. "This is an incredible experience," said Troy Gentry. "We grew up playing in the honky-tonks, playing all those bars, and it finally feels like it's starting to pay off for us."

"In my experience, I would say the winner of a major category experiences a 50% or 100% increase," said Mark Ballard, Marke Ballard, Marke Ballard, Marke Ballard, Marke Ballard, Marke Ballard, Ballard, Ballard, Marke Ballard, Ballard, Ballard, Ballard, Ballard, Will open up to the audience. Some casual fans that tune into the show will open up to the audience. Some casual fans that tune into the show that aren't necessarily country fans might be induced to go buy an album for an artist like Falth Hill. Country be that accord in genere, there's a havy with an avarted show."

The ACM Awards were hosted by Dolly Parton. During the show she joined Martina McBride, Party Loveless, and the Judds in performing "Stand By Your Man" in hone of the late Tammy Wynetz, the recipient of the Pinner Award, also known as the Cliffic (in honor of Cliffic Stone).

Assistance in preparing this report was provided by Jill Pessebuck.



by Geoff Mayfield

I HEEE TIMES TWO: For the third week in a row, an album opens with a first-week number that would normally be enough sales to capture the No. 1 spot on The Billboard 200. But, like No Doubt and Joe who preceeded her. Toni Braxton can do no better than second fiddle behind the steamroller that is 'N Syne, this despite a big post-Easter drop for the boy band's 'No Strings Attached."

Following the intoxicating 55% boost over prior-week sales that 'N Sync saw during last issue's holiday frame, "No Strings" comes closer to mortal numbers. With a 62% decline, the album closes at 248,000 units, which is still more than enough to ward off Braxton's 198,000-unit opener.

While Braxton has to settle for second place—and there's been a to of that going arround since 'N Sync rattled the cages aix weeks ago with the staggering first-week sum of 2.4 million copies—her first album in almost five years represents a videory in career growth. "The Har Marin first-week take is 17% more than the 160,000 copies she sold when her solohomore album, 1966's "Geercet", also started in the No. 2 slot.

In the previous issue, Joe had to settle for the second spot, despite a career-high week of 286,000 pieces, while the prior issue saw No Doubt open at the same rank with 202,000 units.

H IP-HOPPING: Aside from Toni Braxton's much anticipated return, the big chart's top 15 also indicates growth for Cypress Hill and Mya, who start at Nos. 5 and 15, respectively. The former fetches 139,000 fans, while the later sells 72,000 units.

Cypress Hill once topped The Billboard 200, but its last abburn Cypress Hill 'Y failed to create the top 10, persing at No. 11 in 1908, Also in 1998, Mya's self-stilled debut began at No. 77 and eventanly peaked at No. 25 This is also ber biggest single-week SoundSoan tably: "Mya's "fattest was 64,858 units during the holiday weeks of 1968, when the alburn ranked No. 84.

What do Braxton and Cypress Hill have in common, besides owning The Billoard 2005 two highest bows and prominence on Top R&B/Hip-Hop Albums, where they stand at Nos. 1 and 2, respectively? Both used TV to pump their first-week sales, Braxton on "The Tonight Show With Jay Leno," Cypress on "Late Night With Conson O'Brien."

Meanwhile, with his second alkum warming up in the wings, attention surrounding that set's leadoff single stirs a comeback for the first Eminem album. "The Real Slim Shady" is in big rotation on MTV and was also featured on the channel" "Making The Video," which helps his last set, "The Slim Shady LP," scoop up this issue's Pacesetter crown. With a 29% hist, the album jumps 62-35.

Eminom's percentage gain is exceeded only by the soundbrack to "Low And Basketball, which, thanks to the flm's theatrical exposure, bounds 116-45 on an S1% uptick. However, since "Low" wins Greatest Gainer, the Paceetter is awarded to the ablum with the second highest percentage growth. On Top Independent Albums, "Love And Basketball's" bounce moves it 7-1.

ALSO SEEN: The post-holiday decline from tast issue's historic Easter mathematical instantiation of the NS Steps is provide with the second SEE decline, but there's evidence applenty throughout the chart. Conschart, a drop that causes us to dramatically soften the chart's build erther its Not only do we table any altern that gains this issue, we also reward to drap built er the second second second second second second to drap built er there is a second second second second to drap built ertiterist that far only in Jamazy when the chart alguist from to drap built ertiterist that far only in Jamazy when the chart alguist from the high voltage manhemed or Christians and New Yaci's weeks.

In this soft dimate, the spikes propelled by TV and cable exposure can be quite conspicuous, including imms provided by two MTV platforms: "Borbythm" helps Lenny Kravitz jump 78-64, while "Wanna Be A VJ-Stett het stage for a 18-13 jump (or Fay-C. The tatter's disc is also boosted by "Big Pimpin", "which is as No. 7 on Hot R&B/Hp-Hop Airplay with 23 million interence, while the video is ranked at No. 8 at MTV.

On sister station VH1, "Storytellers" continues the comeback of Stone Temple Pilots' "No. 4." With a 4% gain, the album charges 148-111.

Promos for the April 30-May 1 airing of NBC miniseries "The '70s' wring out a 20% improvement for its soundtrack (170-117), echoing the pattern we saw in February 1999 for "The '60s' album. Look for a bigger spike, and likely the album's ultimate peak position, on next issue's list.

Meanwhile, a "Late Night With Conan O'Brien" appearance helps Dido re-enter Heatseekers at No. 45 with a 7% gain.

With Telemando's airing of the Billboard Latin Awards falling on the evening of April 30, the last day of the tracking week for this issue's charts, impact from the show, which howed a significant ratings improvement over last year's edition, will be seen on next issue's charts. The Billboard Latin 50 is the list where the awards show will have it mont obvious impact, but the special could also make a dent on Heatseekers and The Billboard 200. Stay tuned.

#### FIVE SONGWRITERS WIN TOP HONORS AT BMI LATIN AWARDS.

(Continued from page 10)

ed Productions and Publishing and Sony/ATV Latin Music Publishing LLC/Sony/ATV Songs LLC. SER-CA Publishing and peermusic each re-ceived five awards. Additionally, four honors were given to EMI Music Publishing, three awards were granted to both Más Flamingo Music and Universal-Songs of PolyGram International, and A Phantom Vox and World Deep Music Publishing received two awards each.

The evening was hosted by BMI president/CEO Frances Preston and assistant VP of Latin music Diane Almodovar.

Winners were determined based on the most-played songs in the BMI Latin catalog.

A complete list of winners, with

their writers and publishers, follows. "A Mi Qué Me Quedo," Marco Antonio Pérez, SER-CA Publishing: "Agua Pasada," Gil Francisco Pérez, GILF RAN Music Publishing, Nelia Music; "Amor Maldito, Miguel Mendoza, SER-CA Publishing; "Amor Platónico." Mario Quintero. Más Flamingo Music; "Aquello Que Me Diste, Alejandro Sanz, Ego Musical SA, EMI-Rischungd Music

Also, "Botella Envenenada," Cornelio Reyna Cisneros, Rightsong Music; "Ciega, Sordomuda." Estefano, Shakira, FIPP Intl., Sony/ATV Songs LLC; "Corazón Partío," Alejandro Sanz, Ego Musical SA, EMI-Blackwood Music: "Cref." Jesús Monge Ramírez, peermusic; "Cuando No Estás Aquí," Tiny Morrie Sánchez, Strik ing Music Co.

Also, "Decir Adiós," Kike Santander. FIPP Intl.; "Dejaría Todo," Estefano Sony/ATV Latin Music Publishing LLC World Deep Music Publishing Corp.; "Desde Que Te Amo," Mario Quintero, Más Flamingo Music; "Desengaños (Derrumbes)," Tony Perevra, EMI-Blackwood Music

so, "Desengaños (Por Qué Eres Asi)," Teodoro Fregoso Casares, peermusic;



"Hot Roll" (Quarterstick)

Bruce Anderson "Brutality 2: Balkana" (Family Vineyard)

Shannan Wright "Maps Of Tacif" (Quarterstick)

**Free Digital Downloads** News lindates Twice Daily Hot Product Previews **Every Monday** 

A new Billboard Challenge begins every Thursday. This week's champ is Szasz Csaba fram Brasov, Ramania

News contact: Jonathan Cohen jacohen@billboard.com

"Dimelo," Steve Morales, Jumping Bean Songs LLC, Million Dollar Steve Music; "Directo Al Corazón," Enrique Guzmán Yañez, El Conquistador Music Publishing; "Dos Hojas Sin Rumbo," Victor Cordero Aurrecoeches, peermusic,

Also, "El Hijo De Tijuana," Francis Quintero Ortega, VN Fan Publishing; "El Tiro De Gracia," Julio César Preciado Quevedo, Jam Entertainment: "Entrega Total." Abelardo Pulido Buenrostro, EMI-Blackwood Music; "Ese," William Paz, Cuberoot Music; "Hotel Corazón," Mario Quintero, Más Flamingo Music; "Huracán." Marco Antonio Pérez, SER-CA Publishing; "Inevitable," Luis Fernando Ochos, Shaki ira, FIPP Intl., Sonido Az do, Sony/XTV Latin Music Publishing LLC.

Also, "La Otra Parte Del Amor. ".Juan Francisco Rodríguez del Bosque, Warner Tamerlane Publishing Corp.; "Livin' La Vida Loca," Robi "Draco" Rosa, A Phantom Vox Corp., Warner-Tamerlane Pub-lishing Corp.; "Llorar Quedito," José Felipe Barrientos Rodríguez, Luis Manuel Lozano, Fonohits Music Publishing: "Me Equivoqué Contigo," José Alfredo Jiménez Sandoval, peermusic.

Also, "Me Estoy Acostumbrando A TL" Ricardo Ceratto, Rightsong Music; "Me Voy A Quitar De En Medio," Manuel Flores Monterrosas, Warner-Tameriane Publish-ing Corp.; "Mi Chatita," Joe S. López, Elzaz Music Co.; "Mi Historia Entre Tus Dedos," Gianluca Grignani, Universal-Songs of PolyGram, Intl.; "Necesito Decirte, Ramón González Mora, Seg-Son Music; "Oye," Randy Barlow, Angie Chirino, Emilio Estefan Jr. Gloria Estefan, Foreign Imported Productions and Publishing.

Also, "Palomita Blanca," Juan Luis Guerra, Redomi Music; "Pasión," Martha Alicia Villarreal Esparza, Warner-Tamerlane Publishing Corp.; "Perdedor," Marco Antonio Pérez, SER-CA Publishing; "Perdido Sin Ti," K.C. Porter, Robi "Draco" Ro sa, A Phantom Vox Corp., Olinga Mu Warner-Tamerlane Publishing Corp.; "Que Haria Sin Ti," José González, Gonzlich Music: "Qué Más Te Puedo Dar." Miguel Mendoza, SER-CA Publishing; "Quiero

#### ADSI DEBUTS IN EUROPE (Continued from page 12)

like video and many other things, to consumers faster. This is one of the prerequisites to make a fulfilling business online from which the music industry can benefit enormously."

On the label side, Stefan Weikert, edel music's Hamburg-based director of new media, is equally optimistic. People will have access to illegal music anyway. The major labels' content isn't available in legal form yet, but once the standard repertoire is available legally, most people would prefer buying it instead of getting it from pirates [because of the technical qualityl," claims Weikert.

BTopenworld CFO Ben Andradi backs that up with statistics, noting, Research shows that a broadband customer will stay online four times as long as a narrow-band customer and spend nearly three times as much [money] on E-commerce."

Weikert also believes that consumers' buying patterns may alter, but not until sufficient numbers of people

have access to ADSL. "[Buying behavior will change], but not before there's a real reach. he says.

Nick King, VP of marketing at London-based music/video/games online retailer Boxman, welcomes BT's initiative. "It's opening the doors to making it easier for people to shop online. [ADSL is] only one in a number of factors, but it can only be positive," he tells Billboard.

Stockholm-based Popwire CEO An-ders Andersson savs, "We're already eing increases from visitors with ADSL lines. They're also staying longer on the site than the average user. We expect that the usage from these visitors will explode as the lines are available to consumers at a fair price." He adds that while ADSL "definitely will change the download patterns," he's more confident it will have impact on streaming patterns. "That's why we're launching Popwire Radio and Popwire TV" says Andersson.

However, in other European terri-

tories, the pricing of ADSL service remains an issue, meaning that music companies throughout Europe have diff ering views on the technology.

Latin Music Publishing LLC, World Deep

Music Publishing Corp.; "Tu Amor," Kike Santander, F1PP Intl.; "Tu Nueva Vida,"

José de Jesús Navarro, De Luna Publish

ing Co.; "Tu Sonrisa," Elvis Crespo, Sony/

ATV Latin Music Publishing LLC; "Una Página Más," Raúl García Ramírez, San

Antonio Music Publishers.

The managing director of Germany's WOM music retail chain, Wolfgang Ohrtmayr, observes the sluggish ADSL rollout in his home market as being problematic for Internet companiae "In the foreseeable future, this won't have any effect [on buying/download patterns). The development is at nine below zero," he says,

German consumers also have problems with what they perceive as a high price for "always on" Internet connections. According to edel's Weikert, Deutsche Telekom's monthly fees for its ADSL service-300 Deutsche marks (\$638) for companies and 100 Deutsche marks (\$213) for individuals-is "quite expensive."

King says technology has been a major obstacle for Internet companies economy. "One of the problems in Eurone has been that Internet access has been metered and more expensive than in the U.S. and that has retarded the growth [of online retailers]," he says.

#### SONY, UNIVERSAL PLAN NET MUSIC SUBSCRIPTIONS (Continued from page 10)

most recently. Microsoft.

"The MusicChoice Web site is taking a leap forward in attempting to generate revenue from Web content,' says president/CEO Dave Del Beccaro. "The promise of free content can only last so long. This is a viable business model that all sites will have to implement eventually in order to become profitable."

Jay Samit, EMI senior VP of new ia, said earlier this year at MIDEM that his company planned to test this year the subscription model for delivering digital music content to audio devices "for specific appliances" (Billboard Eeb 5)

Kevin Conroy, senior VP of worldwide marketing and new technology at BMG Entertainment, declines to comment on any specific plans in the subscription arena but says, "We encourage the development of every legitimate means possible by which to bring artists' music to their fans."

Paul Vidich, executive VP of strategic planning and business development for Warner Music Group, notes that the subscription model presents some formidable hurdles to success.

"In a wired world in which so much music is free, you have to have an extremely compelling, unique, and possibly exclusive proposition to get consumers to step up to a subscription service," he says. "The question is, In that competitive environment where the competition for music is basically on a free basis, an ad-supported basis, can a paid-for subscription service. however you define it, be competitively attractive among consumers?"

As to that question of whether consumers will be willing to pay for what they have until now gotten for free,

Jupiter's Sinnreich believes that quality and service will convince them.

"Consumers will pay if there's a perceived value," he says. "There are a lot of problems with the free music services available on the Web. Limited catalogs, unreliable quality, unreliable downloads, lack of artist information, lack of virus control-those are things a 'legitimate' subscription service online could take advantage of.

"That said, a lot of the revenues that result from a subscription service aren't going to be pure subscription fees but advertising fees, direct-marketing revenues, the sale of ticketing and merchandise," he adds.

Pricing and business models are only two of the unknowns about the planned Sony/Universal venture, details of which are sketchy. The initiative will target delivery of content over a wide range of platforms, label executives say, including computers, wireless devices, and set-top boxes Both companies say they have agreed to license content to the venture.

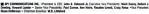
No launch date for the service has been set, according to Heather Myers, xecutive VP/GM of UMG's Global e division. "What I can say is that both companies are very dedicated to the venture, and we're moving very, very quickly" Myers says.

Questions about the structure and operations of the new joint venture and the exact nature of those content offer-majors will work with other content providers-also remain open, according to Al Smith, senior VP of Sony sic Entertainment.

"We're on parallel paths in developing both the business structure of the venture and also what the content and offerings of the venture will be." Smith says of the early-days initiative. "So future announcements will probably talk about both of those. Right now, this [announcement] is more about our joint recognition of the opportunities that we see in this space and how we can best address those."

Myers believes those opportunities are vast. "We have two companies that have a rich array of content, and we can therefore cut across all genres in terms of breadth and depth of offerings-from classical to jazz to country? she says. "And because we are really designing the service with the idea that it will be applicable across a number of platforms-PCs, wireless, set-top boxes, your television set, and so onwe anticipate that the audience could be quite broad."

The targeting of that audience, conversely, can be narrowly focused via a subscription approach. Smith notes, The various digital systems that are being developed give you the opportunity to tailor things in more specific ways," he says, adding that services also can be tailored to different geographic regions.



W VMU SUSINESS MEDIA + President & CEO John Wickershop

<sup>2</sup> Construction of the interaction of the first of the second set of the second

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Volver," Ernesto Solano, Ernesto's Musical; "Sublime Jujer," Pedro Ramírez Velázquez, Norberto Eduardo Toscano, peermusi

Also, "Te Vas," Kike Santander, FIPP Intl.; "Tú," Dillon O'Brian, Shakira, Paradise Avenue Songs, Sony/ATV Latin Music Publishing LLC, World Deep Music Publishing Corp.; "Tú," Estefano, Sony/ATV



### Berklee Student Selected For Billboard Scholarship

Berklee College of Music senior Patrick Cornelius of San Antonio. Texas, has been bonored with this

year's prestigious Billboard Endowed Scholarship Award, Billboard established the fund in 1994 in recognition of its 100th anniversary.

Students are selected to receive this award based on their outstanding musicianship and strong academic record at the college, as well as the probability of success in their pursuit of a performance and recording career

Cornelius, an alto saxonhonist. will represent Berklee next month at the Blue Note in New York, in July at the UmbriaJazz Festival in Perugia, Italy, and in the fall at the Monterey Jazz Festival, where he will lead the Berklee-Monterey Quartet 2000.

Cornelius has been studying

the saxophone since he was 13. Last year he was chosen to attend the Thelonious Monk Institute

with eight other young Berk lee jazz musicians from around the country. In addition to attending the Monk Institute, Cornelius led a performance in the Los Angeles Music Center that featured "Tonight show" bassist Robert Hurst, and performed with Jimmy Heath at the Theionious Monk Piano Competition '99 at the Kennedy Center in Wash-

ington, D.C. Since arriving at Berklee, he has won the Frederick Weber Award and the Charlie Parker Award for service to the college community.

Cornelius will perform at the Blue Note on May 15 with seven other Berklee students. The ensemble will play their original compositions plus jazz standards.

# **Country Is Mr. Rogers' Neighborhood**

T'S A GOOD WEEK for the roses. First, "Buy Me A Rose" (Dreamcatcher) by Kenny Rogers with Alison Krauss and Billy Dean clinches the No. 1 snot on Hot Country Singles & Tracks. Then, "Desert Rose" (A&M/Interscope) by Sting with Cheb Mami debuts on The Billboard Hot 100 at No. 98 and Hot Dance Music/Maxi-Singles Sales at a spectacular No. 2.

It's the first Sting single to appear on the Hot 100 since "Rox-anne '97-Puff Daddy Remix" peaked at No. 59 the week ending peaked at No. of the week ending Jan. 10, 1998. "Desert Rose" is Sting's second-highest-charting title on the dance chart; that "Roxanne" remix spent three weeks at No. 1 starting with the last week of 1997

It's really Rogers' week, thou

His move to No. 1 is a triumph for veteran artists, who have had their share of accomplishments in the last 18 have had their share of accomplishments in the tast 15 months, if you consider the pop success of Cher and Carlos Santana. In a world where you might as well expire when you leave the 18-49 demographic, it's refreshing to see a 61-year-old man leading the pack. Rogers is the first artist who can trace his chart

Rogers is the lifet at as who can be country chart since career back to the '60s to top the country chart since 1989. In September of that year, Willie Nelson had a ione week at No. 1 with "Nothing I Can Do About It Now." Two months later, Dolly Parton was on top for a single frame with "Yellow Roses."

"Rose" is the first No. 1 hit for Krauss and Dea Both artists' previous best was a No. 3 peak. Krauss reached that mark with "When You Say Nothing At All" in 1995, and Dean started his career with a pair of No. 3 hits in 1991: "Only Here For A Little While" and "Somewhere In My Broken Heart." A year later,

WEEKLY NATIONAL

VEAR-TO-DATE

"If There Hadn't Been You" also went to No. 3.

BEGINNING OF "THE END': Kenny Rogers isn't the only thing '60s about this issue's Hot Country Sin-gles & Tracks chart. Debuting at No. 72 is Allison Paige's remake of Skeeter Davis' "The End Of The World" (Capitol), a No. 2 country hit (and No. 2 pop hit) in 1963.



MORE 'MARIA': The follow-up to "Smooth" has now held the No. 1 position on the Hot 100 half as long as that comeback smash. Santana Featuring The Product G&B holds on for a sixth week with "Maria Maria" (Arista). Since January 1998, only four titles have remained on top for six weeks or more. Two of those are by Santana, and the other two are "The Boy Is Mine" by Brandy & Monica (13 weeks) and "I'm Your Angel" by R. Keily & Celine Dion (six weeks). Sneaking of "Smooth." it remains the longevity

champ of the current Hot 100, falling two places to No. 18 in its 42nd chart week, Close behind, at 41 weeks. 18 in its 42nc cnart week. Close cennet, as at weeks, is Lonestar's "Amazed," still in the top 10 at No. 9. In third place is Marc Anthony's long-running "I Need To Know," down 35-37 in its 36th chart week.

SALES BY

REPOR

MUSIC SALES

#### 'Funparks' Splashes Into 2000 (IALEI) are designated through-

Amusement Business' Directory of Funparks & Attractions -The 2000 International Guide to Amusement Parks, Waterparks, Family Entertainment Centers and Attractions is now available.

This comprehensive resource guide, updated every year, contains over 2,000 fistings

of amusement and theme parks, water attractions, aquariums, oceanariums, botanical gardens, zoos, family entertainment centers and museums worldwide. Information listed includes addresses. nhone numbers management contacts, operation dates, admission prices,

group rates, and previous year's attendance, as well as descriptions of each facility and the types of attractions it features.

Funparks contains a complete alphabetical listing of attractions by category and members of the International Association of Amusement Parks and Attractions (IAAPA), World Waterpark Association (WWA) and International Association for the Leisure and Entertainment Industry 407-6874 for more information.



out the book. Also included is a separate section on amusement and theme parks under construction, a listing of corporate headquarters, and a classification index. Another feature includes charts on 1999's Top 50 Amusement/Theme Parks in

North America and worldwide, Top 15 Water Parks, and more.

The directory is used throughout the year by members of the park industry, including own-ers and managers at parks and attractions. food and drink conces-

sionaires, merchandise concessionaires, plus tour and travel executives

Copies of the Directory of Funparks & Attractions are available for \$60 per copy, including postage and handling. For orders outside the U.S. or Canada, please add \$12 for airmail. Orders must be prepaid and sent to Amusement Business, Single Copy Department, PO. Box 24970, Nashville, TN 37202 or call 800-

	1999 :	2000		1999	2000								
	TOTAL 243,334,000 253,00	04,000 (UP 4.0%)	CD	78,255,000	204,207,000 (UP 14.6%)								
	ALBUMS 213,026,000 231,6	26,000 (UP 8.7%)	CASSETTE	34,255,000	26,890,000 (DN 21.5%)								
	SINGLES 30,308,000 21,3	78,000 (DN 29.5%)	OTHER	516,000	529,000 (UP 2.5%)								
	OVERALL UNIT SALES THIS WEEK 13,530,000	ALB 3AL 7H18 12,44	NEEK		SINGLES SALES HIS WEEK								
	16,877,000	15,58		- L	1,294,000								
	DOWN 19.8%	DOWN			DOWN 15.8%								
	THIS WEEK	THIS	WEEK.	- T	THIS WEEK								
I	13,777,000	11,973	2,000		1,805,000								
	DOWN 1.8%	UP3			DOWN 39.6%								
		TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE											
		21,721,000	127,57		UP 4.8%								
	INDEPENDENT	32,963,000	36,57	9,000	UP 10.9%								
	MASS MERCHANT	55,039,000	63,12	0,000	UP 14.7%								
	NONTRADITIONAL	3,263,000	4,35	4,000	UP 32.6%								
	ROUNDED FIGURES				POR WEEK ENDING 4/30								

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